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June, 1953



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The ATHLETIC JOURNAL

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FRONT COVER ILLUSTRATION

Seldom has any school ever monopolized an event such as Iowa has done in the trampoline. Bill Sorenson, Big Ten Champion, is pictured on the cover. Illustrating the article are Bob Hazlett and Jim Norman, NCAA champion and runner-up. The second part of the article will appear in an early issue.



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from here and there



BRUCE DRAKE is known as the highly successful basketball coach at Oklahoma. A quarter of a century ago he was famous as a pole vaulter and in the 1928 Kansas Relays tied with three other vaulters for first place. The winning height of 12-8 1/8 was the lowest winning height in the thirty years of those famous relays . . . The average score of 55 football games played by Michigan State teams under "Biggie" Munn is 30 to 11 in favor of Michigan State . . . An outstanding coaching record is that possessed by George "Tiny" Ashworth, football coach at Streator, Ill., High School. His record shows 68 wins and 7 ties out of 104 games played. "Tiny" came to Streator from Terre Haute, Ind., where he produced five championship teams . . . Harold Goodnough has resigned after 22 years of coaching at Wellesley, Mass., High School to follow the Braves to Milwaukee in a public relations role. He has been succeeded by George Kerrwan, graduate of Northeastern College . . . Further proof that golf and football run hand in hand is the announcement that Jack Curtice is coaching the Utah golf team this spring . . . Merle Schlosser, end on the Illinois' 1947 Rose Bowl team, in his first year of coaching last fall turned in a 7 and 2 record for Monroe, Mich., High School. Dale Thomas, instructor in physical education at Michigan State and a member of the 1952 Olympic wrestling team, holds the distinction of having won national titles in three styles of wrestling—collegiate, Olympic free style, and Olympic Greco-Roman . . . Three of the oldest dual meet track rivalries are the Missouri-Kansas; Kansas-Nebraska; and Oklahoma-Oklahoma Aggies meets. Care to hazard a guess as to which meet has the best times and distances? It's close but the Oklahoma-Oklahoma Aggies meet leads with 7, followed by the Missouri-Kansas meet with 6, and the Kansas-Nebraska meet with 2.

state titles in a row, and 45 victories in 47 games during the past two years, will become head basketball coach at Sanford, Maine . . . Another championship coach to move is Greg Sloan whose Lyons Township High School team at La Grange won the Illinois tournament. Sloan moves to the new high school being built in Park Forest. Park Forest is a community of over 15,000 inhabitants which has been built since the war . . . The peculiar ways that businesses are started is illustrated by the Seron Manufacturing Company, advertisers in the Athletic Journal. Dr. Seron is a dentist in Joliet, Ill., and when his son was on the high school basketball team two years ago his glasses kept falling off. Dr. Seron made up an item which he calls "Glass Gards." Soon his son's teammates wanted some, and a year ago Dr. Seron started manufacturing "Glass Gards" commercially. In a year's time 14,000 have been made and sold . . . When Parry O'Brien broke the world's shot put record at the West Coast Relays it marked the twenty-first time that a world's record had been broken at Flint Hamner's famous track event. Surprisingly enough, the first record broken was in the shot put when John Kuck's put measured 51 1/2 feet. This record was set in 1928.

* * *

WILLARD HAMMER leaves the Coast Guard Academy, where he served as assistant under Nelson Nitchman in football, to become freshman football coach and varsity wrestling coach at Oregon . . . When Burlington High School won the Vermont basketball tournament this past spring it marked the tenth time they had won the championship, all under the tutelage of "Buck" Hard, who thus builds on to his title as the winningest coach. To the best of our knowledge, this is the most state championships won by one coach. Paul Moon at Davenport, Iowa, has seven state championships to his credit . . . An interesting sidelight is the fact that since the tournament was started in 1922, the title has been held by only seven schools.

* * *

GEORGE REID, whose Gorham, N. H., basketball teams won two

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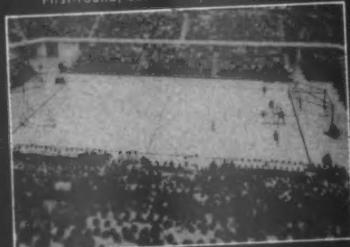
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Corvallis, Oregon
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right if it comes
in the checkered
drum"

St. Joseph
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Advanced Trampoline Stunts

By DICK HOLZAEPFEL
Varsity Gymnastics Coach, University of Iowa

TRAMPOLINING has become an accepted competitive event in the high schools and colleges of the United States. It is one of the favorite events at any gymnastics meet or exhibition. Needless to say, the demand for the act on television is great.

Trampolines were put on the market through the efforts of George Nissen, of the Nissen Trampoline Company, and Larry Griswold, one of the greatest clown trampolinists in the business today. Both of these men are graduates of the University of Iowa and have left a rich heritage. This heritage left by Nissen and Griswold may account for the early insight into some of the complexities of the stunts called fliffes which are performed so competently by varsity trampolinists from Iowa. Having had no previous experience in the performance of the twisting double somersaults, backward and forward, we pioneered by utilizing the safety belt, the twisting safety belt, the diving board, and the motion picture.

Some of the facts that have come out are:

1. Angular, or forward and backward rotation, can be speeded up when the performer comes from a wide to a narrow radius as the stunt is being executed.

2. Twisting action may be accomplished the same way. The performer's arms start wide, then hug his body for speed.

3. The law of precession — or stimulation of one movement by another seems to permit easier twisting during the somersault action.

4. The straighter the body alignment, the easier the twist.

5. Twists may be initiated by taking the impetus from the bed of the trampoline.

6. Twists may be started by setting one part of the body, when the legs are in a pike position, and twisting the shoulders on this *set* part. Then the performer's legs twist on his shoulders. This is the *cat-twist*. A cat, when dropped upside down, will turn its upper body downward and then twist the lower half to land on its feet.

7. Twists can be done, after the somersault has started and the body is elongated to a straight line, by crossing the twisting arm vigorously

across the chest, followed by the head, shoulders, and hips.

At this point, we would like to state that many diving coaches and divers have been limited by the archaic conception that a forward start means a forward dive and a backward take-off means a backward dive. They would do well to experiment with a trampoline and realize that the forward take-off can be converted by means of a barani into backward work, or a back take-off can be turned not only by the familiar twist into forward work, but again into back work with this versatile tool called the barani or one-half twist within the somersault.

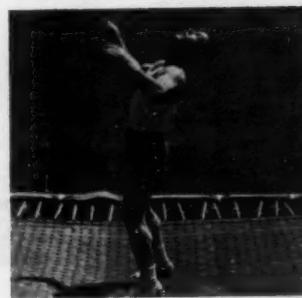
The use of the trampoline to repeat a practice attempt allows hundreds more practice hours than the diving board will allow.

The diver may perfect the desired stunt in the safety belt. Then he may perfect the stunt with a diving board over a sand pit by using a safety belt. Finally, the diver can use the board and he is then able to attempt the dive without the familiar coaching technique of "Do it as you imagine it should be done."

Series D



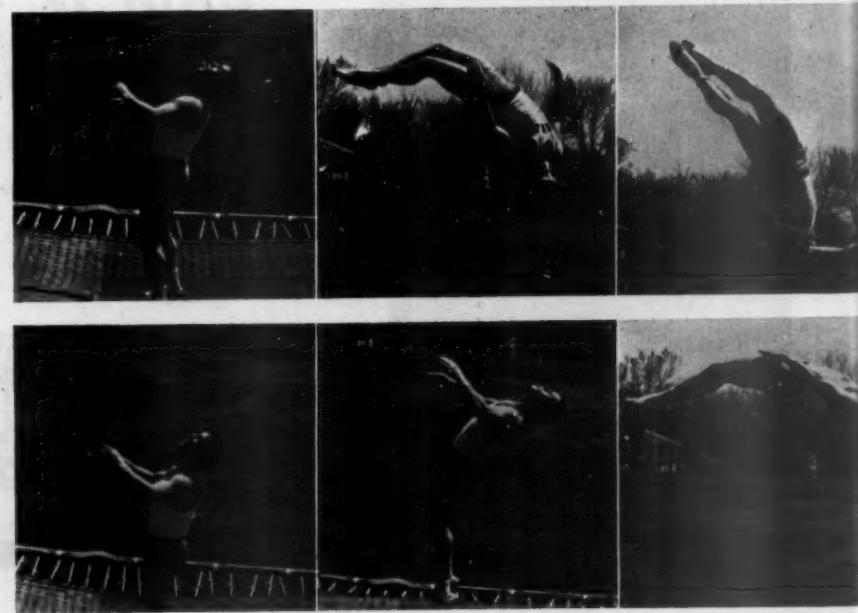
Series C—Right



Series B—Below



Series A—Bottom



The following stunts are potential competitive trampoline stunts — some of the utmost complexity. They have been done in a backward and a forward series, starting with some of the more elementary competitive stunts as used by varsity gymnasts.

The performers are Bob Hazlett, present NCAA trampoline champion and Jim Norman, NCAA runner-up.

Our gymnastics team won 20 out of its last 22 meets after the sport was revived in 1949. The 1953 season ended with Iowa placing fourth in the Big Ten Conference and Bill Sorenson won first on the trampoline.

The team placed ninth in the NCAA out of some 25 to 30 teams entered. Bob Hazlett won first on the trampoline and Jim Norman won second place.

Back Three-Quarters Somersault — (Series A) The performer takes the beat or lift of the trampoline straight upward or slightly forward of the take-off spot. He does not lean backward on the take-off because this will create traveling to the rear.

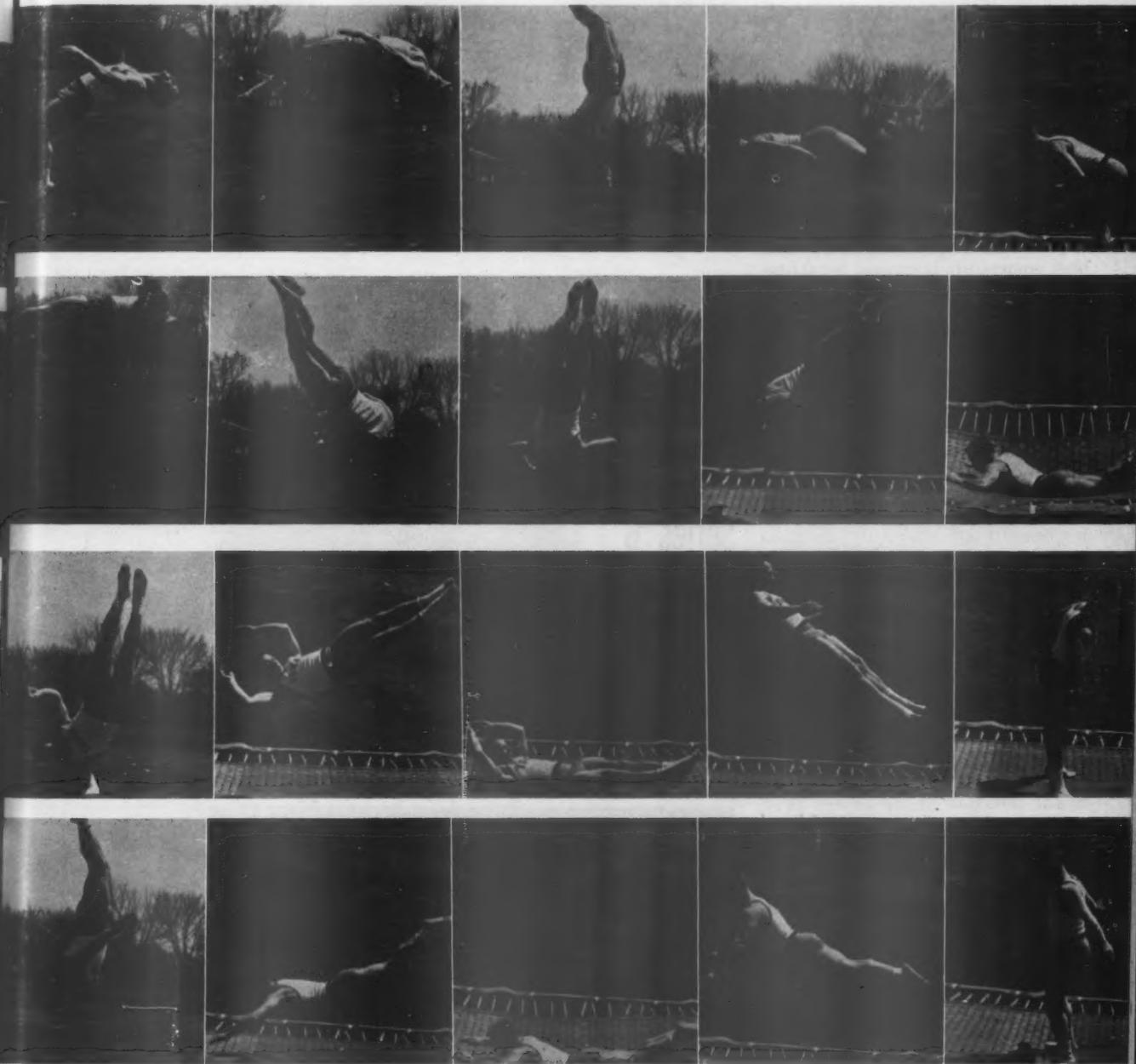
His arms are thrown upward and to the rear at the time of the take-off and are then brought down to his waist causing an action-reaction move-

ment of his arms on his body. Then his arms are stretched upward or over-head for the landing.

The performer's head is lifted upward and to the rear upon the take-off and held up for the landing.

His body lands at the approximate point of the take-off. The landing should be as flat as possible, with the initial contact being made in the pelvis area.

The trampolinist's body is stretched out including his arms. An undesirable landing is knees first or chest first. These landings will cause a whip and possible back strain. A



suggestion is for the performer to keep a slight jackknife when he is going into the bed for the landing and adjust his body as the need arises.

His eyes should look down at the bed of the trampoline for the take-off and look downward and not outward for the landing.

Back Three-Quarters Somersault With One-Half Twist — (Series B) The start is the same as that used in the three-quarters back somersault. At the peak of the somersault, the arm that starts the twist is brought across the performer's chest and his shoulders are turned in the direction of the twist.

His eyes follow the trampoline until his body is in position for the back drop. The performer may execute the back drop by piking and landing between his shoulders and his hips or he may use a flat back landing (a corpse drop) by contacting his whole body from the heels to the shoulders at the same instant and coming up to his feet.

Back Three-Quarters Somersault With a Full Twist — (Series C) The back somersault is created by throwing the arms and head upward and to the rear the same as in the back three-quarters somersault (Series A.) The pelvis and legs are lifted vigorously. Of course, the chest is leading.

During the first half of the somersault the performer's arm is flung at right angles to his body in the direction of the twist. He should keep his arm down below his shoulders to get the greatest moment of force of arm on the body. The opposite arm is pressed backward in the direction of the twist and both arms are hugged to his body to induce the greatest degree or speed of twist.

Then the trampolinist's head is thrown upward and to the rear, but is turned to the side in the direction of the twist. When he is upside down his head will be in a position to permit his eyes to see the trampoline when one-half of the somersault has been executed.

His body and hips are also twisted in the direction of the desired twist.

The performer's arms open sideward to help stop the twist and are then stretched overhead for the landing.

The Back Somersault (Lay-Out Position) — (Series D) The performer's legs drive upward, extending his knees on the take-off.

His arms are lifted upward and backward to aid the lift.

His head is lifted upward and backward.

Series E

Right



Series F

Below



The performer's chest starts upward and backward on the take-off but his hips are lifted directly upward in order not to encourage a lean to the rear with the resultant travel to the rear.

Now, his arms are driven or flung back down to his hips as half the stunt is completed.

The total backward thrust from the take-off and the rotation about the shoulders permit the performer to complete the stunt. If the somersault is going to be short or is not going to be completed in the lay-out position, by flexing his hips or bending his knees the rotation will be speeded up to allow for completion.

Series G

Right



Series H

Below



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AL

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Back Somersault With One-Half Twist — (Series E) The backward throw with leg, hip, chest, arm, and head action are all the same on the take-off for the back somersault with one-half twist as they are in the back lay-out somersault (Series D). When the performer is inverted or at the top of the somersault the twisting ac-

tion is started. This twisting action is of the *cat-twist* variety.

The arm to the opposite side of the twist, is brought across the body. The other arm is pressed backward in the direction of the twist.

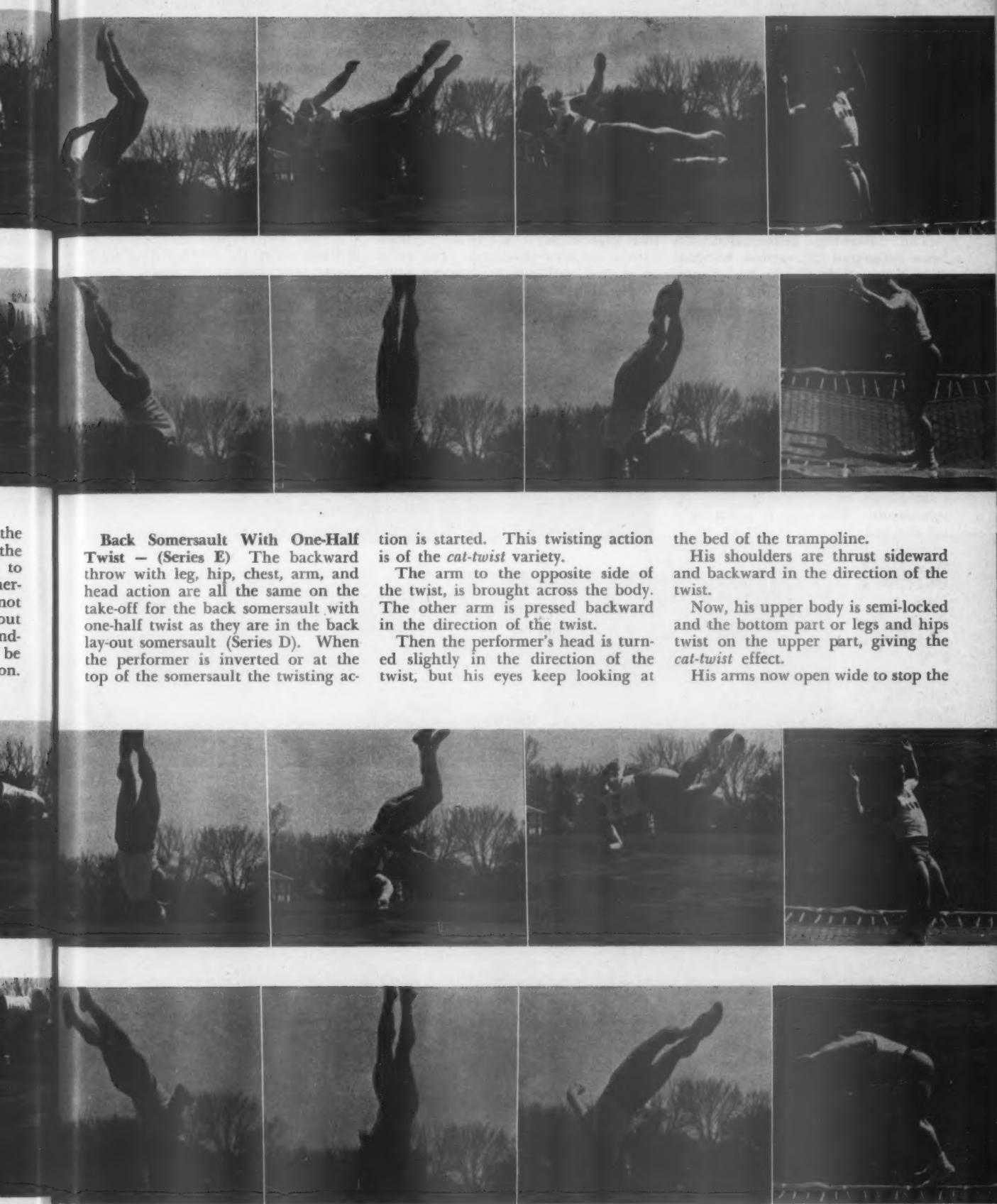
Then the performer's head is turned slightly in the direction of the twist, but his eyes keep looking at

the bed of the trampoline.

His shoulders are thrust sideward and backward in the direction of the twist.

Now, his upper body is semi-locked and the bottom part of legs and hips twist on the upper part, giving the *cat-twist* effect.

His arms now open wide to stop the



twist.

The trampolinist's head is brought around to view the landing directly in front.

His body rotation about the shoulders allows completion of the stunt.

The Back Full Twisting Somersault —(Series F) This is the most talked about, the most desired stunt among trampolinists, and the stunt which has the most requested information concerning — How Do You Do It?

The following information has been submitted by various national champions all from our past teams, but with their own definite ideas as to how the stunt is done and how it should be taught.

Bob Fenner, Rocky Mountain Conference Champion, National AAU Runner-Up, and member of a professional trampoline act says: "Have the performer learn pirouettes or air-turns with his head turned upward and sideward. When he has mastered this vertical full twist to the side and has it more easily controlled, he is then ready to attempt it with the somersault. The twist is taken right off the bed, his arm is thrown across

his body, and the opposite arm is pressed to his body. His head, shoulders, and hips are twisted in the direction of the twist.

"In this stunt the performer does not necessarily see the trampoline during the stunt."

Bob Hazlett, NCAA Champion, Big Ten Runner-Up, National AAU Runner-Up, and Big Ten Tumbling Champion says: "The piroette is learned by practicing full twists on the trampoline. Full twists to back drops are also practiced. The twist is started with the performer's arms wide. Then his twisting arm is flung across his body and the opposite arm

is clamped closely and pressed to the rear. His head, shoulders, and hips are twisted in the direction of the twist.

"When the twist and the somersault are combined, the somersault is started by throwing the head and shoulders upward and backward and lifting the hips upward.

"The shoulders and head go upward and to the rear and the arms are carried fairly wide.

"Now, the twisting arm crosses or is flung across the body, with the opposite arm hugging the body.

"The eyes look down on the trampoline when half of the somersault is



Series I

Above

Series J

Right

Series K

Below

Series L

Bottom



completed and continue to see it for the rest of the stunt."

Jim Norman, National AAU Runner-Up, Big Ten Conference Runner-Up, and NCAA second place man says: "Teach the back three-quarters somersault and then the back three-quarters somersault with a half twist to a back drop. Next, teach the back half twisting three-quarters somersault and then add another half twist to a front drop landing. Thus, the student will be able to differentiate between the somersault and the half and full twist. The performer can land in a hand and knee drop from a back full twisting three-quar-

ters somersault.

"With a harder backward take-off, the full twisting somersault will be ready for accomplishment."

The description of the back full twisting somersault as performed in Series F follows:

1. Upon the take-off the performer's twisting arm is flung across his body and the opposite arm is pressed to the rear. A wide arm action brought to the body induces greater twist

2. His shoulders and hips are then twisted in the direction of the twist.

3. The performer's head is now turned downward to view the tram-

poline and this view is retained during the completion of the stunt.

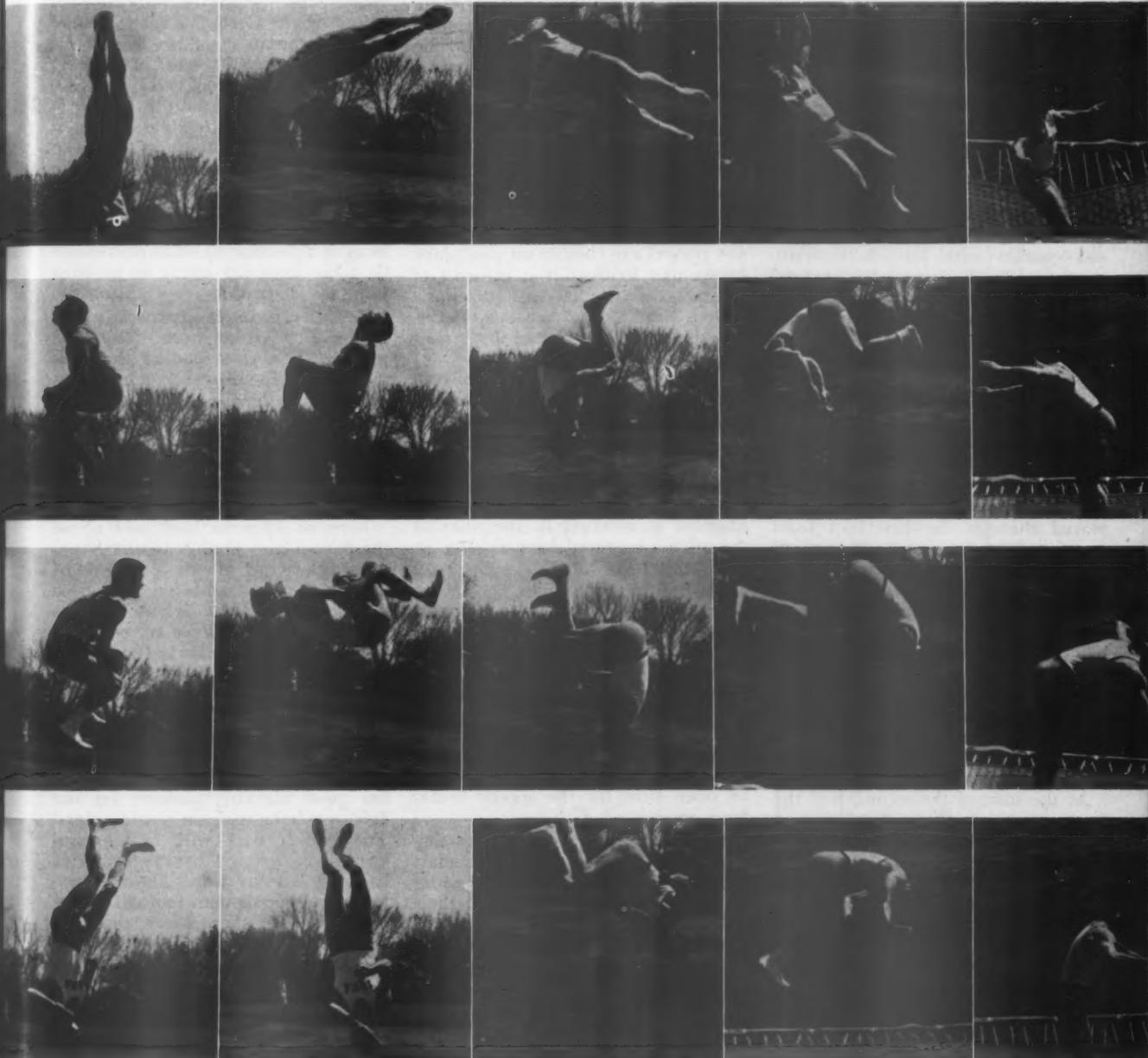
4. His body and legs are held in a line to aid the twisting.

5. His arms open wide for his landing and to stop the twist.

The Back Somersault With One and One-Half Twist — (Series G) The back somersault with the full twist is executed the same as suggested for (Series D) and (Series F). At the end of the full twist the following takes place:

1. The performer's twisting arm is flung across his body in the direction of the twist. His opposite arm is

(Continued on page 26)



Spinning Winged A Six-Man Offense

Part 3—Continued from May Issue

By KURT W. LENSER

Department of Recreation, Alhambra, California

THE value of the spread formation was clearly demonstrated at the seventh annual Texas State High School Six-Man Football Coaching School which was held at San Angelo last August.

It is customary to hold an all-star game between outstanding performers representing East and West Texas on the concluding night of the clinic. The boys who make up these teams are selected by votes of the coaches in their respective areas. Two work-outs per day are given the players throughout the week of the school.

The sweltering late-summer West Texas heat presented the 1952 all-star coaches with formidable training problems. Both squads—the East, under the able direction of veteran six-man coach Tom Martin of Hampshire, and the West, skillfully guided by Joe Scrivner of Rankin, were brought up to this contest in fairly good condition. However, both groups were forced to resort to early morning and late evening practice sessions.

At half-time the score of the all-star game was tied 6 to 6. The teams played through the first half from compact formations—both running from the winged T, which is very popular throughout Texas. The East team used a 2-2-2 defensive alignment, while the West team employed basically a 3-1-2. The ends of the two teams waged a stand-off battle throughout the opening two quarters, holding each other up successfully at the line of scrimmage, limiting the running plays to negligible yardage, and bottling up the air attacks.

At the start of the second half the East team swung immediately into a spread, with the ends out wide, the back four yards behind and diagonally to the left of the center, and another back on the left side also four yards away from the snapper-back, but closer to the line of scrimmage. A triangle, with the sides four yards long, was formed by the center and the two up-backs. The tailback was situated 9 or 10 yards directly behind the center.

The defensive ends were forced wide almost to the sidelines to cover their opponents, who upon numerous occasions just stood pat, and did not even break downfield. This neutralization of the strong defensive ends resulted in more maneuvering space for the shifty East backs, and they were able to go all the way several times. The game ended in a 28-12 victory for the East team.

In recent years, a number of top collegiate teams, particularly in the Southwest, have enjoyed success with spreads. The strength of the spread is greater in six-man football, due to the fact that all of the offensive players are eligible on pass plays. In six-man football it is difficult to set up a defense that will encompass both a running and passing offense, and the use of the spread further accentuates the defensive problems.

Let us set forth a few points concerning the spread as it is used in six-man football:

1. Psychologically, it is a formation that bewilders and confuses the defense. Even though a defense may have been alerted to the spread, and schooled in meeting it, the sight of the offense scattered from sideline to sideline has an enervating effect on the defensive players.

2. Strong defensive players can be forced into positions on the field where their normal strength against a compact formation is nullified. A good example of this was cited in the Texas All-Star Game, where a good pair of defensive ends was rendered useless.

3. The spread automatically creates an open field for the speedy break-away runner.

4. It lends itself well to a passing attack, and gives the offensive players more room to use tactics in order to shake themselves loose from their defenders. A spread can be used successfully with either a short or a long passer.

5. There are unlimited forward-lateral possibilities in a spread.

6. It is a good offense for a team that has inexperienced blockers who

may have trouble making a compact offense go.

7. It is fun for the players.

8. It has spectator appeal.

Here are a few suggestions with regard to the use of the spread in six-man football:

1. Blend it with the regular attack—try to use as many of the plays that are used with the regular offense from the compact formation.

2. Either attempt to decoy the best defensive men to a position where they will be out of the play, or freeze them in one spot long enough to set them up for blocks.

3. Decoy the defenders so that they will be jammed into one small area, either wide or in the middle, thus affording the fast boy a maximum of running room.

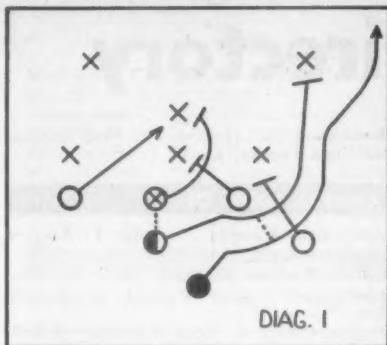
4. Work out the pass patterns so that the best receivers will break into the areas which are patrolled by weak aerial defenders.

5. The good runner should be positioned in a spot fairly near the line of scrimmage where he can explode through the defensive gaps quickly before they close up, or where he is in a position to delay momentarily while decoying opens up an area in which he can maneuver better.

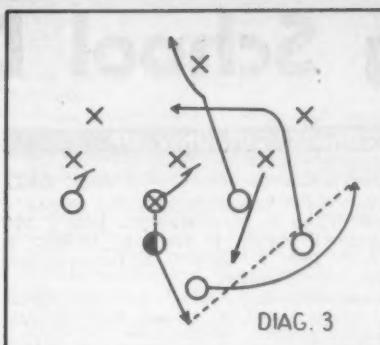
6. Unless the ends have great speed, and a long passer is available, the practice of always sending the ends down deep should be avoided. It is better to use the offensive ends to neutralize the defensive ends, for short passes, for decoying, and for blocking on inside defensive men on running plays that swing the fast boy to the outside.

Most of what we have said about the spread also applies to the flanker attack. One of the purposes of both the spread and the flanker is to open up a tight defense so that running plays will have more chance of success. A flanker back who is playing wide of the defensive end may force the defensive end to widen out a bit, and cause the entire secondary defense to rotate in his direction. A semi-flanker who is stationed three or four yards outside of his offensive end has good blocking position on the defensive wing man on outside plays. The flanker back will, in most instances, be covered by the defensive halfback on his side. The free rotation rule of six-man football makes it possible for the six-man coach to move his ace runner into a variety of positions where he can utilize his ability to the utmost degree.

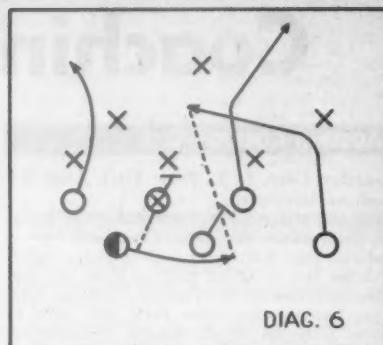
The six-man coach should always aim to have his offensive star in a spot where he can best shake him



DIAG. 1



DIAG. 2



DIAG. 3

loose. It should be mentioned that the fastest and best player of the opponents will be assigned to the offensive star on defense. This means that the offensive boy must receive a great deal of drill in all of the stunts that a pass receiver should be the master of — to name a few, the buttonhook, the stop and go, the fake block and break, the head and shoulders fake in one direction and break in the opposite direction, the change of pace, etc. Running play situations must be set up so that one of the better offensive blockers has a good angle shot at the defensive star — either to keep him from the path of the ball-carrier, or at the least to hold him up long enough to give the good offensive back a few steps start on him.

Diagrams 1 through 10 show some plays which may be used with a flanker attack. The first three plays show the flanker three to four yards wide of his own right end. He sets there directly from the huddle. The back directly behind the center is called No. 1, the tailback No. 3, and the flanker No. 2. The No. 1 and No. 3 backs may set as indicated in the diagrams, or they may shift to the designated positions from the regular A which was described in the articles which appeared in the *April and May issues*. As stated in the preceding articles, the No. 1 back is the ball-hand-

ler and short passer, the No. 2 back the speed-burner, and the No. 3 back is a fair runner and long passer.

Diagram 1 shows the flanker right end run. Both the right end and the flanker have good blocking angles. The center gets some help on his block of the linebacker from the left end, who breaks toward the linebacker, turns and yells "Hay" as if for a pass. Both the No. 1 and No. 3 backs

foot around to the left. No. 1 clear passes to No. 2, then leads the play to the left and takes the right halfback.

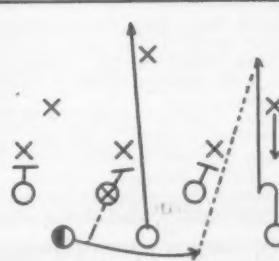
The flanker swing pass, which is shown in Diagram 3, is intended for a tough hard charging defensive left end. The No. 2 back decoys the defensive left half with him across the middle away from the play; the right end does the same with the safety. The No. 3 back may hesitate briefly, simulating a block on the onrushing end. Then No. 3 slips by the end out to the right.

Diagrams 4 through 7 show some flanker plays where the No. 2 back is 10 yards wide. The No. 3 back moves up into the right up-back spot.

In Diagram 4 we see the flanker hook and go pass. The No. 2 back runs toward the defensive halfback, stops and turns when he is three or four yards away from him, takes several steps back, then turns back to his original direction, and goes on down for the pass. The important thing about this play is the fake of the No. 1 back to the No. 2 back after he has hooked. This fake must be made at the exact time that the No. 2 back has turned his back to the up-coming halfback. The No. 3 back decoys the safety.

The flanker give and take is shown in Diagram 5. The No. 1 back fires a hard, chest-high pass to the hooking

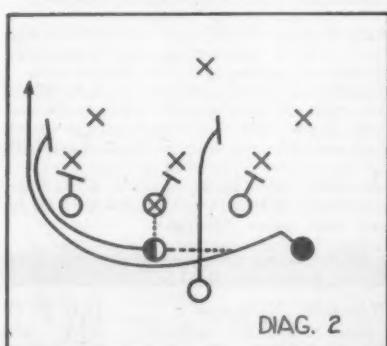
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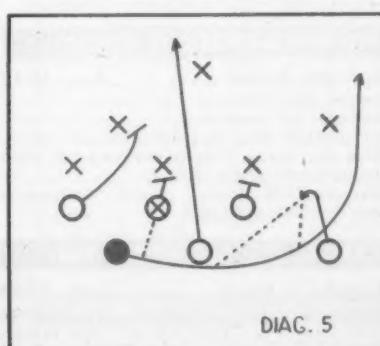
DIAG. 4

follow an in-and-out course to help set up the blocking.

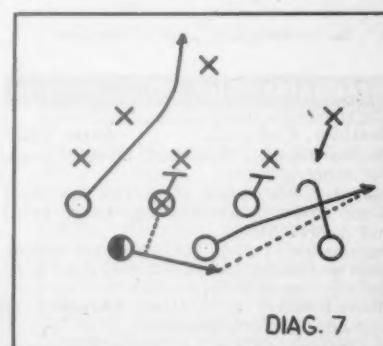
In Diagram 2 we see the flanker detour run against a variation of the 3-2-1 defense. The No. 1 back fakes to No. 3, who goes on through the gap and blocks the defensive left halfback. The flanker takes two steps in toward the end, (the first step with the left foot), then drives off his right



DIAG. 5



DIAG. 6



DIAG. 7

Coaching School Directory

ADELPHI COLLEGE C. S.

Garden City, L. I., New York Aug. 3-5

Courses—Basketball.

Staff—Ed Hickey, Peck Hickman, Paul Walker, John Silan, and John Condon.

Information—Tuition \$15.00 includes room. Average cost of board \$2.00 to \$2.50 per day. Directors—George E. Faherty, Adelphi College, Garden City, New York and John E. Sipos, Simpson High School, Huntington, New York.

See advertisement page 41

ALABAMA COACHING SCHOOL

Tuscaloosa, Alabama Aug. 10-13

Courses—Football, basketball, baseball, track, and training.

Staff—"Dutch" Meyer, "Red" Drew, John Dee, Happy Campbell, Charlie Stapp, and C. E. "Doc" Barrett.

Information—Tuition and room free. Director—H. D. Drew, University of Alabama, University, Alabama.

CALIFORNIA WORKSHOP

San Luis Obispo, Calif. Aug. 10-21

Courses—Football, basketball, track, and physical education.

Staff—Earl Klapstein, Peyton Jordan, and Robert Feerick.

Director—Al Arps, San Fernando High School, San Fernando, California.

COLBY COLLEGE

Waterville, Maine June 18-20

Courses—Football and basketball.

Staff—"Red" Drew and Harry A. Combes.

Information—Tuition \$17.50 does not include room and board. Average cost of room \$3.00 per day.

Director—Ellsworth W. Millett, Box 477, Colby College, Waterville, Maine.

COLORADO H.S. COACHES ASSN.

Denver, Colorado Aug. 19-21

Courses—Football and basketball.

Staff—"Bud" Wilkinson. Others to be announced.

Information—Tuition \$5.00 for members; \$10.00 for others. Room \$5.00 to \$7.00 per day; board \$4.00 to \$6.00 per day.

Directors—N. C. Morris, Don DesCombes, and Ed Flint, 1532 Madison St., Denver, Colorado.

See advertisement page 51 May issue

COLORADO, UNIV. OF

Boulder, Colorado June 15-20

Courses—Football, basketball, baseball, track, and training.

Staff—Ivy Williamson, Dal Ward, Bebe Lee, Bruce Drake, Frank Prentup, Frank Potts, and Aubrey Allen.

Information—Tuition \$10.00 does not include room and board. Average cost of room \$2.00 per day; board \$3.50 per day.

Director—Harry G. Carlson, University of Colorado, Boulder, Colorado.

See advertisement page 60 May issue

CONNECTICUT, UNIV. OF

Storrs, Conn. Aug. 25-27

Courses—Football, basketball, and soccer.

Staff—Floyd B. Schwartzwalder, John J. McLaughry, Joseph J. Fontana, Edward J. Crotty, John W. Bach, C. E. Donahue, and Lawrence E. Briggs.

Information—Registration fee (non-CIAC-members) \$10.00. Room and board approximately \$10.00.

Director—J. O. Christian, University of Connecticut, Storrs, Connecticut.

See advertisement page 42

HAWAII COACHES ASSN.

Honolulu, T. H. Aug. 3-7

Courses—Football.

Staff—L. R. "Dutch" Meyer and Paul "Bear" Bryant.

Director—Bill Waters, Roosevelt High School, Honolulu, T. H.

IDAHO COACHES ASSN. C. S.

Boise, Idaho Aug. 10-14

Courses—Football, basketball, track, and training.

Staff—Wally Butts, Babe Caccia, Babe Curfman, Lyle Smith, Eddie Cole, Ed Diddle, Steve Belko, Chuck Finley, George Blankley, Sam Vogt, Milton "Dubby" Holt, and Joe Glanders.

Information—Tuition \$10.00 for members; \$17.00 for non-members. Average cost of room \$2.00 per day; board \$1.85 per day.

Director—Jerry Dellinger, Jerome High School, Jerome, Idaho.

See advertisement page 58 May issue

ILL. NORMAL-WESTERN C. S.

Normal, Illinois June 9-10

Courses—Football, basketball, baseball, and track.

Staff—"Bud" Wilkinson, Branch McCracken, and James Smilgoff.

Information—Tuition free. Average cost of single room \$1.50 to \$5.00 per day; board \$3.00 per day.

Director—Howard J. Hancock, State Normal University, Normal, Illinois.

SOUTHERN ILLINOIS UNIV.

Carbondale, Ill. Aug. 20-21

Courses—Football and basketball.

Staff—To be announced.

Information—Tuition free.

Director—Glenn "Abe" Martin, Southern Illinois University, Carbondale, Illinois.

INDIANA BASKETBALL SCHOOL

Kokomo, Indiana Aug. 10-12

Courses—Basketball.

Staff—To be announced.

Information—Tuition \$10.00 does not include room and board. Average cost of room \$3.00 and board \$3.00 per day.

Director—Cliff Wells, Tulane University, New Orleans, Louisiana.

KANSAS H.S. ACTIVITIES ASSN.

Topeka, Kansas Aug. 24-28

Courses—Football, basketball, and training.

Staff—Henry R. "Red" Sanders and Branch McCracken. Others to be announced.

Directors—E. A. Thomas, 306 New England Building, Topeka, Kansas.

KANSAS, UNIV. OF

Lawrence, Kansas June 11-Aug. 4

Courses—Football.

Staff—J. V. Sikes and staff.

Information—Regular summer session tuition.

Director—Henry A. Shenk, University of Kansas, Lawrence, Kansas.

KENTUCKY, UNIV. OF

Lexington, Kentucky Aug. 13-15

Courses—Football and basketball.

Staff—"Biggie" Munn, Ray Eliot, Paul Bryant, John Bunn, and Adolph Rupp.

Information—Tuition free.

Director—Bernie A. Shively, Director of Athletics, University of Kentucky, Memorial Coliseum, Lexington, Kentucky.

LOGAN'S TRAINING CLINIC

Los Angeles, Calif. Aug. 29-30

Courses—All phases of training.

Staff—Gene Logan, R. "Kickapoo" Logan, Dr. John Fahey, and others to be announced.

Director—R. "Kickapoo" Logan, 5015 Eagle View Circle, Los Angeles 41, California.

LOUISIANA H.S. COACHES ASSN.

New Orleans, Louisiana Aug. 5-7

Courses—Football, basketball, track, baseball, and training.

Staff—Stu Holcomb, William D. Murray, Harry Combes, "Bear" Wolf, and Gus Tinsley. Others to be announced.

Information—Tuition \$3.00 for active high school members; \$5.00 for non-members.

Director—Woodrow W. Turner, Byrd High School, Shreveport, Louisiana.

NORTHERN MICHIGAN C.S.

Marquette, Michigan July 30-Aug. 1

Courses—Football and basketball.

Staff—Don Faurot and John Jordan.

Information—Tuition \$10.00 includes room and board.

Director—C. V. "Red" Money, Northern Michigan College, Marquette, Michigan.

MICHIGAN, UNIV. OF

Ann Arbor, Michigan June 22-July 3

Courses—Football, basketball, track, training, golf, gymnastics, and intramurals.

Staff—Bennie Oosterbaan, William Parigo, Don Canham, James Hunt, Bert Katzenmeier, Newton Loken, and Earl Riskey.

Information—Tuition \$20.00 resident; \$30.00 non-resident participation; \$50.00 non-resident. Credit two hours graduate or undergraduate. Average cost of room \$10.00-\$4.00 per day; board \$4.00-\$6.00 per day.

Supervisor of Course—Howard C. Leibee, Waterman Gymnasium, University of Michigan, Ann Arbor, Michigan.

MONTANA UNIVERSITY

Missoula, Montana July 20-24

Courses—Football, basketball, track, and training.

Staff—Jack Curtice, Harry F. Adams, and Roland "Kickapoo" Logan.
Information—Tuition \$10.00. Average cost of room \$1.00 and board \$1.55 per day.
Director—Frank W. Milburn, Athletic Director, Montana State University, Missoula, Montana.

See advertisement page 57 May issue

NATL. ATH. TRAINERS' CLINIC

Oxford, Ohio June 17-20
Courses—Training.
Staff—Dr. Dillon Geiger, Dr. Richard Patton, Dr. Robert G. Brashear, and Dr. Harry McPhee.
Information—Reasonable accommodations available on the campus.
Director—Ernest R. Biggs, Athletic Trainer, Ohio State University, Columbus, Ohio.

NEW YORK STATE C.S.

Rochester, New York Aug. 24-27
Courses—Football, basketball, baseball, training, soccer, six-man football, and rules interpretation.
Staff—To be announced.
Information—To be announced.
Director—Philip J. Hammes, Proctor High School, Utica, New York.

See advertisement page 38

UPSTATE N. Y. BASKETBALL C. S.

Delhi, New York June 25-27
Courses—Basketball.
Staff—Ken Loeffler, Duke Moore, and Don Swegan.
Information—Tuition \$15.00; \$25.00 for two men from the same school.
Director—Edward J. Shalkey, Delaware Academy, Delhi, New York.

See advertisement page 53 May issue

OHIO H.S. COACHING SCHOOL

Canton, Ohio Aug. 10-14
Courses—Football.
Staff—"Biggie" Munn, "Red" Drew, Gomer Jones, Woody Hayes, and Jack Mollenkopf.
Information—Tuition \$10.00 for members; \$15.00 for non-members.
Director—James R. Robinson, Lehman High School, Canton 3, Ohio.

See advertisement page 55 May issue

OKLAHOMA COACHES ASSN.

Oklahoma City, Oklahoma Aug. 9-13
Courses—Football and basketball.
Staff—"Bud" Wilkinson, Bill Jennings, Frank Ivy, Pete Elliott, and Gomer Jones.
Information—Tuition \$10.00 does not include room and board. Average cost of room \$4.50 to \$5.50 per day; board \$2.50 to \$3.50 per day.
Director—Clarence Breithaupt, 3420 N. W. 19th St., Oklahoma City, Oklahoma.

OREGON, UNIV. OF

Eugene, Oregon June 22-27
Courses—Football, basketball, track, and baseball.
Staff—Burt Ingwersen, Len Casanova, Stan Watts, Bill Borcher, Bill Bowerman, and Don Kirsch.
Director—Director of Coaching Clinic, Sum-

mer Session, University of Oregon, Eugene, Oregon.

See advertisement page 60 April issue

EASTERN PA. COACHES ASSN.

East Stroudsburg, Pa. June 22-25
Courses—Football and basketball.
Staff—"Wes" Fesler, "Red" Dawson, Floyd Schwartzwalder, and Ken Loeffler.
Information—Tuition \$40.00 includes room and board.
Director—Marty Baldwin, Box 109, Stroudsburg, Pennsylvania.

PENN STATE COL.

State College, Pa. June - Aug.
Courses—Football, basketball, track, soccer, gymnastics, wrestling, and lacrosse.
Staff—Charles A. Engle, Elmer A. Gross, F. Joseph Beden, Charles D. Werner, William Jeffrey, Eugene Wetstone, Charles M. Speidel, and Glenn N. Thiel.
Director—M. R. Trabue, 102 Burrowes Building, State College, Pennsylvania.

See advertisement page 61 April issue

RIVER FALLS COACHING CLINIC

River Falls, Wisconsin June 18-20
Courses—Football, basketball, and training.
Staff—Red Dawson, Henry Iba. Others to be announced.

Information—Tuition \$15.00.
Director—Phil Belfiori, Wisconsin State College, River Falls, Wisconsin.

SO. CAROLINA COACHES ASSN.

Columbia, South Carolina Aug. 2-7
Courses—Football and basketball.
Staff—"Rusty" Russell, "Bud" Wilkinson, and Clair Bee.
Information—Tuition for members one session \$5.00; both sessions \$7.50. Non-members one session \$10.00; both sessions \$15.00. Room is free and board is approximately \$2.00 per day.

Director—Harry Hedgepath, 1623 Harrington St., Newberry, South Carolina.

See advertisement page 57 May issue

TEXAS H.S. COACHES ASSN.

Houston, Texas Aug. 3-7
Courses—Football, basketball, baseball, track, and training.
Staff—Johnny Vaught, Dallas Ward, Frank Kinard, Ray Jenkins, Beau Bell, Frank Anderson, Eddie Wojecki, R. J. Kidd, and Dr. Rheo Williams.

Information—Tuition \$11.00 plus \$2.00 membership fee for present members; \$16.00 plus \$2.00 membership fee for non-members; \$16.00 for college coaches and high school players; \$26.00 for sporting goods salesmen (4 for each \$26.00). Tuition does not include room and board. Average cost of room \$3.00 per day.

Director—L. W. McConachie, 2901 Copper St., El Paso, Texas.

See advertisement page 42

UTAH STATE COACHING SCHOOL

Logan, Utah June 2-6
Courses—Football, basketball, and training.
Staff—"Bud" Wilkinson, Harry Combes, and Joe Glander.

Information—Tuition \$10.00 does not include room and board. Average cost of room \$1.00 per day; board \$2.00 per day.
Director—John Roning, Athletic Director, Utah State Agricultural College, Logan, Utah.

VA. HIGH SCHOOL LEAGUE

Richmond, Virginia Aug. 13-15
Courses—Football, basketball, baseball, track, and training.
Staff—Ed Merrick, L. Miller, Ralph Floyd, Mac Pitt, Lester Hooker, Fred Hardy, Dr. Cullen Pitt, and Sid Gillman.
Information—Tuition \$3.00. Average cost of room \$2.00 and board \$3.00 per day.
Director—Malcolm U. Pitt, University of Richmond, Richmond, Virginia.

VIRGINIA STATE COLLEGE

Petersburg, Virginia July 6-10
Courses—Football and basketball.
Staff—Wally Butts, Gomer Jones, "Dudey" Moore, and Duffy Daugherty.
Information—Tuition \$15.00. Average cost of room and board \$3.50 per day.
Director—S. R. "Sal" Hall, Virginia State College, Petersburg, Virginia.

See advertisement page 40

WASHINGTON H.S. COACHES

Seattle, Washington Aug. 17-22
Courses—Football, basketball, baseball, track, and training.
Staff—Wally Butts, John Cherberg, Branch McCracken, and Click Clark. Others to be announced.
Information—Tuition free to members; \$15.00 for non-members.
Director—A. J. Lindquist, Garfield High School, Seattle, Washington.

See advertisement page 39 May issue

WEST VIRGINIA UNIVERSITY

Morgantown, W. Va. July 3-10
Courses—Football, basketball, training, and officiating.
Staff—Art Guepe, Burt Ingwersen, Art Lewis, Russ Crane, Gene Corum, Ed Shockley, Harry Combes, Robert "Red" Brown, Albert Gwynne, and Art Smith.
Information—Tuition \$5.00 per credit hour for residents of West Virginia; \$8.00 per credit hour for non-residents. Average cost of room and board \$3.00 per day.
Director—Ray O. Duncan, Dean, School of Physical Education and Athletics, West Virginia University, Morgantown, West Virginia.

WISCONSIN, UNIV. OF

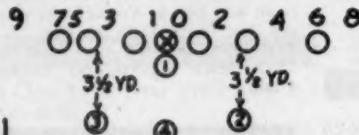
Madison, Wisconsin June 29-Aug. 21
Courses—Coaching problems in various sports, curriculum and methods, elementary and secondary physical education, health education, recreation, measurement and research studies.

Information—Request graduate catalog for requirements for graduate work leading to a master's degree. For additional information write the director.

Director—Director of Summer Session, University of Wisconsin, Madison, Wisconsin.

See advertisement page 61 March issue

(Continued on page 27)



DIAG. 1

NOT too long ago all a coach had to contend with was a straight five, six or seven-man line, with all of the boys playing reaction football. Today, we are surprised to find our opponent playing us an honest straight defensive ball game. Looping and slanting lines, controlling and penetrating lines, crashing linebackers, dropping tackles, and dancing guards are found in every game. Coaches look for a boy with the quickness of a cat and the agility of a ballet dancer to play their defensive ball and carry out all of the maneuvers.

In order to match these changing defenses, coaches devised a system of calls and rule blocks which helped the blocking up front. This system did not keep the backs from running into loaded lines or passing short, with four linebackers facing them, or passing deep with the defensive halfbacks almost off the field.

With changing defenses in mind, coaches had to devise a system of automatics. If the defense stayed in a loaded line and had only two deep pass defenders, this system helped in equalizing the defensive maneuvers by being able to call an automatic deep pass play with three deep receivers. The system could change a play so that a back could run to a hole which was left by the defensive team.

For the past two years, we have been experimenting with a system of automatics to stop any situation that may arise on a football field on the part of a defensive team. Now, we feel our system is foolproof. One important factor a coach should keep in mind is that any time a system can win a ball game for him, it must be studied and used continuously. This being the case, our boys must meet each day for one-half hour before going on the field. A classroom session is held three times a week for the entire team and five times a week for the quarterbacks. During practice, we

run against different situations for at least twenty minutes each day.

Our automatics take care of the following situations:

1) Making the defensive line loosen or drop off from their loaded defense so that the play which is called in the huddle may be run.

2) Changing a pass to a run, a run to a pass, a long pass to a short pass, or from one hole to another with the same back as called in the huddle, or with another back.

3) Wedge blocking when a team is dealing and sliding during the process of calling signals.

In order to show our system of automatics, we must show how we call plays and hit our holes. For almost all situations in our line spacing the guard is six inches from the center, the tackles are one yard from the guard, and the ends are one foot to three yards from the tackle. In the backfield, our quarterback is directly behind the center who is numbered one. Our fullback is numbered four and he lines up three and one-half yards behind the quarterback. The right halfback is numbered two and he lines up three and one-half yards behind the tackle. Our left halfback is numbered three and he lines up three and one-half yards behind the tackle. The holes hit are the numbers above our line spacing as is shown in Diagram 1.

Our plays are called first according to the back and, second, according to the hole. Example, 22, would designate the right halfback on the shoot in the two hole (Diagram 2).

The rules for our signal system which is called in the huddle are as follows:

1) The first series of numbers designates the play — example, 22, (Diagram 2).

2) The second series of numbers designates motion — example, 22-4, (Diagram 3).

3) If two numbers in the second

series follow the play, the first number of the second series designates motion and set. The second number designates motion by the second man after the first has set — example, 22-43, (Diagram 4).

4) The third series of numbers is the snap, signal — example, 22-43-5.

5) Motion always starts after the down is called.

We feel by motion and set and motion, or just plain motion, we can loosen our opponent's defense from a tight loaded line and box defense to playing us for our outside backs. Therefore, we must incorporate these motions in our automatics.

Rules

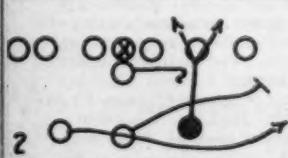
1) The quarterback will always call three series of numbers, starting with any number from 50 to 59 or 60 to 69.

2) If the quarterback, after coming up to the line wishes to run the same play as that called in the huddle, he will start his series with a 50 to 59. The 50 series designates that the play called in the huddle goes and the next two series of numbers are decoys. Example, if the play called in the huddle is 22-0-5, this is a straight shoot play, no motion or set. When the signals are called, they will be started with a 50 series. Example, 53, 96, 35, down, hut, 2, 3, 4, 5.

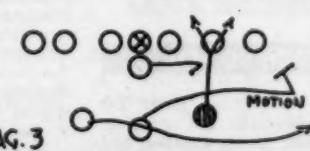
3) Should the quarterback, after getting to the line, wish to call the same play but put motion and set and motion, he would call 53, 43, 96, 35, down, hut 2, 3, 4, 5. Forty-three after 53 in the same series designates the four back in motion and set to the right, then the three back in motion right (Diagram 4).

4) If the quarterback wishes to change the play to a pass or a run he will start the series in the sixties. Example, 65, 33, 45, down, hut, 2, 3, 4, 5. The play now would be to the other

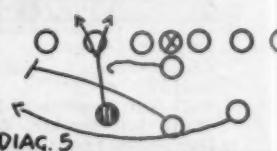
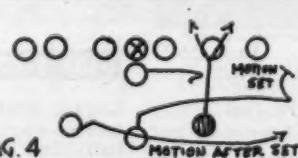
(Continued on page 32)



DIAG. 3



DIAG. 4





The name RIDDELL
is Perforated in the
Tongue of Every
Genuine RIDDELL
Made Shoe.

To Be Sure
of the

FINEST

You Can Rely On
Riddell®

Your Guarantee of *TOP QUALITY*
in Athletic Footwear

COACHES and athletes throughout the nation for more
than a quarter century have recognized the singular
quality that has become synonymous with the name RIDDELL.

Some of the leaders in the RIDDELL shoe line that have
long been associated with fame in the world of sports are:

- **STYLE PX** — Nationally famous High School game
shoe and university practice shoe for FOOTBALL.
- **STYLE KB** — Preferred by professionals and colleges
alike as an outstandingly comfortable shoe that
stands up to hard wear on the diamond.
- **STYLE NX** — Known as the toughest track shoe made
... lightweight for speed.
- **STYLE 56** — Lightweight leather upper basketball shoe
that gives the foot true support. A style fast be-
coming popular as an all around shoe for officials
and coaches.

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For complete interesting facts on
Quality Athletic Shoe Construction
and What it means to you, get your
FREE Copy of this helpful booklet
... "The Story of QUALITY Athletic
Shoe Construction."

Write today to Dept. AJ



STYLE NX



STYLE KB



STYLE 56

JOHN T. **Riddell** INC.

1259 NORTH WOOD ST. CHICAGO 22, ILL.

Specialists in Finer Athletic Equipment for Head and Foot!

for JUNE, 1953

Makers of the famous
Safety Suspension Helmet



Pictorial Analysis of Some Football Rules

By H. V. PORTER

Executive Secretary National Federation of State
High School Athletic Associations

Rule 7-Sec. 1-Art. 1

At the snap, a player who charges before the ball is moved does not always commit a foul. If he does not touch an opponent and if he gets back before the snap, there is no penalty. But in this series, the left guard charges too soon. He is back in time, but he contacted an opponent. This is encroachment with a penalty of loss of 5 yards. It is one of the few fouls for which an official may blow his whistle immediately. If the whistle is blown, no gain or loss which might be made after the snap has any significance.

Penalty 5 yards

Rule 7-Sec. 1-Art. 2

A quick jerk of the head or shoulder by any offensive lineman is often a false start. In this series, the left guard commits such a foul. The false start is one of the few fouls for which the official is authorized to blow his whistle immediately. This is in contrast to fouls such as off-side or illegal forward motion for which the official never blows his whistle until the down has ended.

Penalty 5 yards

Rule 7-Sec. 1-Art. 3b

Rule 7-Sec. 2-Art. 1-Legal

The snapper may have his fingers over the front end of the ball as is shown in the first of this series (7-2-1). After adjusting the ball to snap position, it is illegal for the snapper to slide his hand along the ball before the snap. Because this may throw the defense off balance or cause a premature charge, such act is penalized as a false start.

Penalty 5 yards

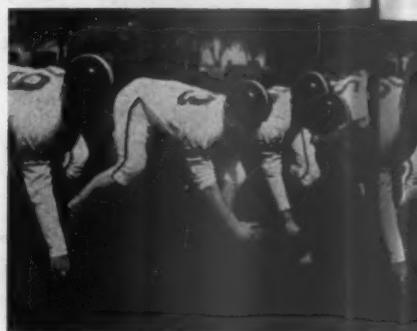
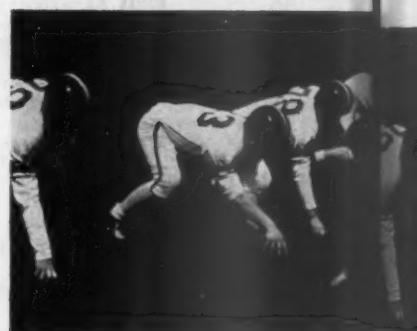
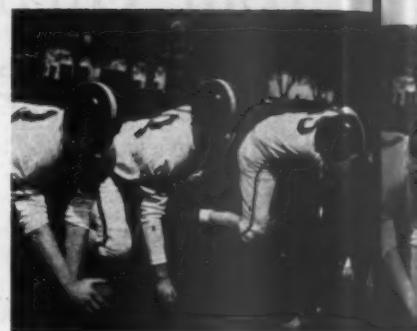
Rule 7-Sec. 1-Art. 3b

Rule 7-Sec. 2-Art. 6

Rule 7-Sec. 2-Art. 7

When an itchy-footed snapper moves his foot, he gambles on being penalized for either of three possible infractions, i.e., false start, illegal shift or illegal snap. In this series of pictures, the snapper moves his right foot. If such movement simulates action at the snap it is a false start (7-1-3b). If it takes place before one full second has elapsed after the team has set, it is an illegal shift (7-2-6). If it takes place while the ball is being snapped to give the snapper more power or reach, it is an illegal snap (7-2-7). Fortunately, for the official, each of the three infractions has the same penalty.

Penalty 5 yards



In addition to Mr. Porter, the well-known executive secretary of the National Federation and foremost rules authority, we had invaluable assistance from A. A. Schabinger, director of Official Sports Film Service, and Chuck Bennett, football coach and athletic director at Lyons Township High School in La Grange, Illinois.

The films on rules in football, basketball, and baseball of the Official Sports Film Service have been shown to an estimated 88 million people including television audiences. "Schabie" coached and officiated for over twenty-five years in the Missouri Valley and the Western Conference before serving in the air force during the war.

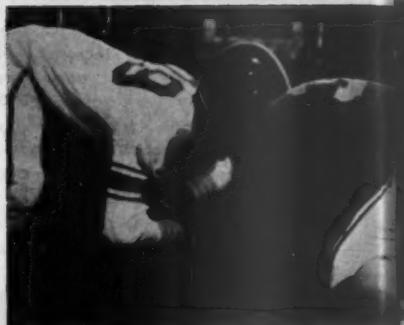
Chuck Bennett, whose boys posed for the pictures, was an All-American at Indiana and winner of the "Chicago Tribune's" Most Valuable Player Award. Following high school coaching in Indiana and Minnesota, he moved to La Grange, where he has won 9 league championships in the last 11 years.



Rule 9-Sec. 1-Art. 1

In a legal block, the hand of the blocker's arm must be in contact with his body whenever that arm is in contact with an opponent. In this series, the blocker brings his right hand up during his charge so it is against his body by the time he brush blocks the opponent.

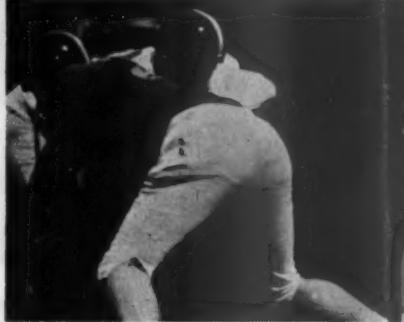
Legal



Rule 9-Sec. 1-Art. 2

In this attempted brush block, the blocker locks his hands to increase the rigidity of his arms. It is a foul, designated as illegal use of the hand or arm. The penalty is a loss of 15 yards if committed by the offense, and a loss of 5 yards if committed by the defense.

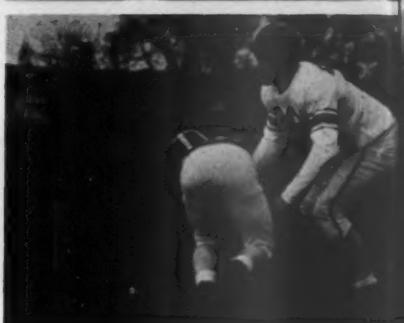
Penalty 15 yards offense
5 yards defense



Rule 9-Sec. 2-Art. 2d

In an improperly performed rolling or cartwheel block, the feet may not be used as a weapon. In this series, the feet are carelessly swung into the opponent. It is a personal foul (once called unnecessary roughness). The penalty is a loss of 15 yards. If flagrant, the player is also suspended.

Penalty 15 yards
Flagrant - suspension



Rule 9-Sec. 2-Art. 2b

In a block, the elbow may be extended to the side of the body but it may not be used as a striking weapon. If it is moved faster than the speed of the body swing it is a foul. In this series, the right elbow is used to strike the opponent, although it is impossible to show the striking speed in a picture of this kind. Penalty is a loss of 15 yards.

Penalty 15 yards



Rule 9-Sec. 1-Art. 2

Rule 9-Sec. 1-Art. 3

The defense may use the hands to ward off a blocker. The offense has the same right during a loose ball, provided it is during a kick in flight or is an actual attempt to get at any other loose ball. This series shows a common practice in warding off a blocker. In the outlined situation this is legal.

Legal





Rule 9-Sec. 2-Art. 2b**Rule 9-Sec. 2-Art. 2c**

Neither the defense nor the offense (other than the runner) may use the hands aggressively to slap at or straight-arm a blocker. This series shows a two-hand slap at the head of the opponent. It is a personal foul with a penalty of loss of 15 yards.

Penalty 15 yards**Rule 7-Sec. 3-Art. 2**

Handing the ball forward is not the same as passing the ball forward. In line play, forward handing is sometimes a foul when, in the same situation, a forward pass would be legal. In this series, the quarterback out-foxes himself when he hands the ball forward to an uncovered guard on the end of the line. This is a foul because the ball cannot be handed forward in the line to the snapper or to a player adjacent to the snapper even if he is on the end of the line.

Penalty 5 yards**Rule 7-Sec. 5-Art. 5**

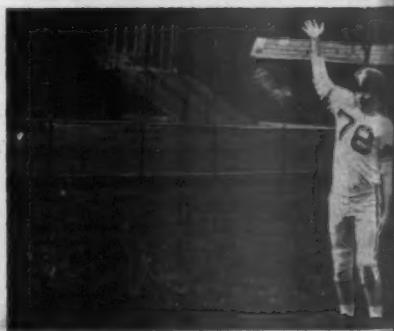
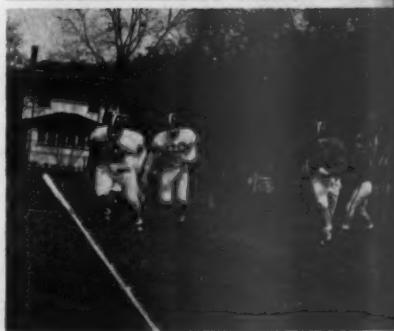
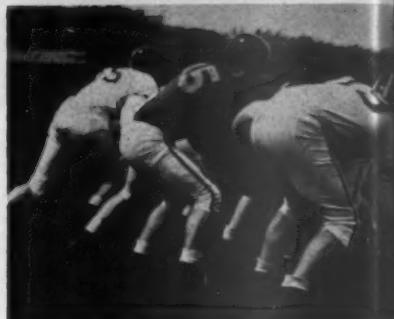
But there are several ways to skin a cat or catch the opponent off guard. In this series, the ball is tossed (not handed) forward to the uncovered guard. It is legal. Even the snapper could make himself eligible to receive a forward pass.

Legal**Rule 7-Sec. 5-Art. 6**

Note: For this series, dark jerseys indicate eligible pass receivers, with teammates in light jerseys. The restriction on advance by ineligible linemen applies only during forward passes which cross the line. This series shows an illegal screen pass. The linemen advance across the line. The left halfback is in front of the line when he receives a short forward pass to fall in behind the screen which serves as interference. Had the halfback caught the pass behind the line of scrimmage the pass would have been legal.

**Penalty 15 yards
Loss of down****Rule 6-Sec. 4-Art. 1**

When a receiver desires an unhindered opportunity to catch the kick, he may signal for a fair catch. Such signal may be given during either a free kick, a scrimmage kick or a return kick. This player gives a proper signal by holding a hand at arm's length above his head and waving it sideways. After such signal, the player may not be tackled and if he or a teammate then catches the kick, the ball becomes dead and no advance is possible. In this series, a kicker ignores the fair catch signal and charges into the catcher. It is a personal foul provided the tackler had reasonable opportunity to see the fair catch signal.

Penalty 15 yards



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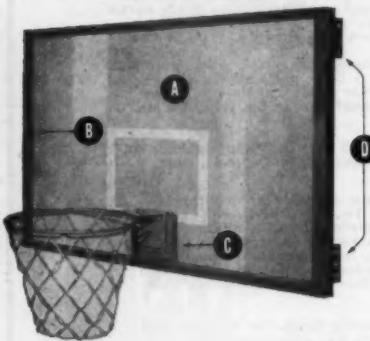
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Trampoline Stunts

(Continued from page 11)

pressed to the rear in the direction of the twist.

2. Then his shoulders are twisted in the direction of the twist.

3. His hips are twisted after his shoulders have started.

4. The performer's head remains in position so that the trampoline can be viewed.

5. His arms stay wide for balance.

6. As the stunt is completed, the performer's head is brought around to the front.

The Double Twisting Back Somersault—(Series H) The double twist is put into the back somersault with more vigor and throw than it is in the single twisting somersault.

1. This stunt is performed on the take-off the same as a full twisting somersault (Series F). However, the twisting of the performer's shoulders, head, and hips starts earlier.

2. The twisting arm throw is instituted from a much wider angle and flung much more vigorously than it is in the single twist.

3. The performer's arms are pressed more closely to his body to line up for the twist as tightly as possible. The less deviation from a straight line for twists, the more successful the twist.

4. If more time is desired to complete the twists, more height in bouncing will give this result.

5. A performer should not throw his twisting arm over his opposite shoulder because the somersault is speeded up and the twisting action is reduced. The twisting arm is thrown as closely to right angles to the performer's body as possible to gain the greatest moment of force.

The Two and One-Half Twisting Back Somersault—(Series I) There seems to be more than one way of finishing this stunt. It is thrown the same as the double twisting back somersault at its start. However, the ending may be in the form of the *cat-twist* or as a continuation of the double twist.

If the performer does it as a *cat-twist* the following takes place after the double twist:

1. The performer's twisting or throwing arm is thrust across his body.

2. His shoulders are twisted and locked.

3. The performer's hips are twisted by anchoring on his locked shoulders.

4. His head remains in a position

so that the trampoline can be viewed over the shoulder opposite the twist.

5. Then his head is brought around to view the trampoline for landing.

If the performer does the stunt as a continuation of the double twist into a two and one-half twist, the following takes place:

1. The double twist is completed.

2. The twist is sufficient to carry over for another one-half twist. It has not stopped to perform the *cat-twist*.

3. The head action is the same as in a *cat-twist* in that it permits a view of the trampoline.

4. The arms are not pressed into the body but open outward, with the arm on the side to which the body is twisting being raised backward and outward to insure balance.

The Back Double Somersault—(Series J) The take-off is executed as follows:

1. The performer's head drives upward and backward.

2. His shoulders drive upward and backward.

3. Then his arms are flung upward and backward.

4. His hips are lifted upward and his knees are flexed for the tuck.

The tighter the tuck, the faster the spin due to the reduced radius of the turn.

The execution of the stunt is as follows:

1. The tuck is assumed at the top of the first somersault. The performer does not reach downward for the tuck. His legs are brought up to his arms.

2. His head remains driven backward during the somersaults.

3. Height is maintained during the somersaults and is not diminished until the preparation for landing is started.

Preparation for landing and landing are as follows:

1. As the last three-quarters of the second somersault is started the performer's hands release their tuck.

2. His head remains in a position so that the bed can be observed as soon as possible.

3. The tuck is loosened to stop rotation.

4. Then the performer's arms straighten for balance and to help stop rotation.

5. His weight is held slightly in front of his feet on landing to prevent the overthrow of the stunt.

A Barani Double Somersault—(Ser-

ies K) The barani or one-half twisting front somersault is executed as follows:

1. Three-quarters of the front somersault is executed, thus creating considerable forward rotation.

2. The performer's head is down and the trampoline can be seen for the rest of the barani.

3. To accomplish the barani the performer's twisting arm is flung across his body in the direction of the twist. The opposite arm is driven backward in the direction of the twist.

4. Then the performer's hips and shoulders are twisted in the direction of the twist.

We know that when there is plenty of forward rotation this stunt is easy, and in our opinion the somersault permits the twisting to take place because the barani is not executed as a separate *cat-twist* would be. Aid is given to the twist from the forward rotation of the somersault.

However, the twist in the barani is not performed entirely without a *cat-twist* action. It will be noticed from the pictures that the twist is started in the performer's shoulders and arms by working on the lever arm of his legs. Next, his body straightens out to permit the twist to take place.

The second somersault is executed as follows:

1. The elongation of the performer's body during the barani now permits a strong tucking action to be performed.

2. The throw of the barani and the tuck and throw backward of the head, shoulders, and body permit the next somersault to be executed.

3. The stunt is finished the same as the back double somersault (Series J).

A Front One and Three-Quarters Somersault and Barani Out — (Series L) This stunt is very much like a front double somersault with a half twist at the finish. The essential differences are as follows:

1. The twist is started at the top of the second somersault.

2. The performer's eyes look at the bed during the last three-quarters of the stunt and do not sight it until the landing is made as in the front double somersault with a half twist.

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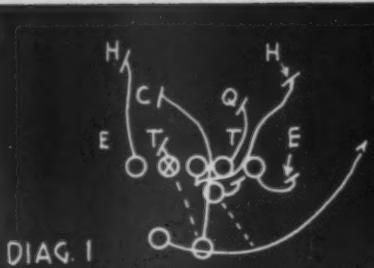
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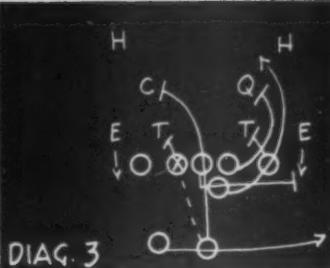
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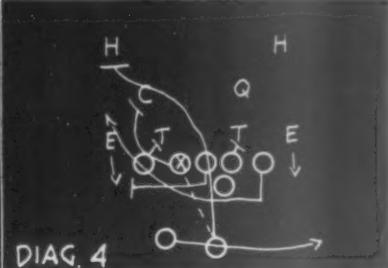
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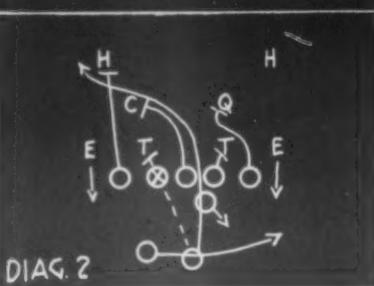
DIAG. 1



DIAG. 3



DIAG. 4



DIAG. 2

FOR the last two years we have felt that a mixture of the T and single wing would be of great advantage in an offense. The weakness of the T in eight-man can be overcome somewhat by the single wing. When we played a weaker opponent and were being scouted, our team used only one formation. Then the team that thought they had us scouted was due for a big surprise. Also, we felt that shifting from one formation to the other would be devastating to an opponent. For these reasons we worked out a series of eight-man single wing plays around a buck lateral series.

Fortunately, we had a left-handed passer and strong runner in the fullback spot. This boy has been able to run hard to the weak side either on straight plays or reverses. When the defense shifted to stop him, we were able to pass to the strong side very successfully. Because of the running threat of the fullback up through the middle, we have had passing and running success to the strong side.

Diagram 1 shows our basic play in which we try to round the strong-side end. This play is used most often to

Eight-Man Single Wing

By JOHN WILD
Football Coach, Marcellus, Michigan, High School

THIS is a follow-up to John Wild's introductory article on eight-man football which appeared in the February issue. Until three years ago, Marcellus played six-man football. After adopting the eight-man game, Marcellus, under John Wild, won nineteen games, while losing only one.

set up the other plays which have often gained more yardage. The pass from center is received by the fullback who plunges in. He keeps the ball out in front and hands off to the quarterback with a two-handed pass. Then the fullback continues on through the line, while the quarterback pitches deep to the tailback who receives the ball on the fourth step. The most difficult part of this play is the right end's block on the opposing end.

The fullback fakes to the quarterback and keeps (Diagram 2). The quarterback completes the illusion by faking a pitchout to the tailback.

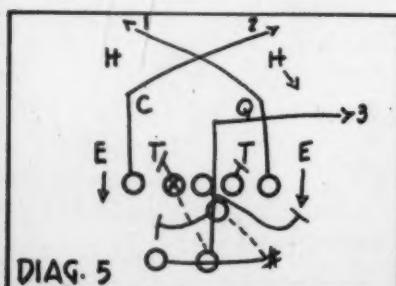
In the play, which is shown in Diagram 3, the ball is handed off to the quarterback who then turns sharply into the hole between the defensive tackle and end. The tailback fakes

again, but no fake is made by the quarterback.

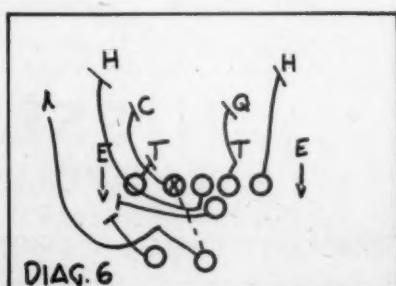
Diagram 4 shows our strong reverse. Since we have no wingback, the ball is carried by the right end. Labeled "the end around" by the press and our opponents, this proved to be a highly successful reverse play. After handing off to the end, the quarterback makes a dive for the hole between the tackle and the end to complete the fake.

In the play, which is shown in Diagram 5, we have the fake buck lateral pass as worked out in eight-man football. The fullback again receives the ball. He hands off to the quarterback. The quarterback laterals deep to the tailback, who passes.

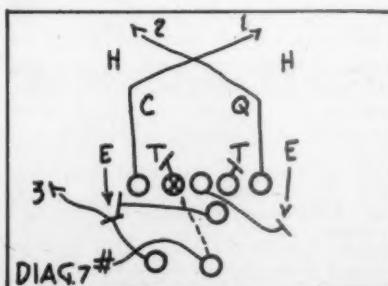
In the plays, which are shown in Diagrams 6 and 7, we make use of our left-handed passer at the fullback spot. After running this pass play a couple of times we find the tailback is able to slide off his block on the end and take a short pass from the fullback. The quarterback and the right end are then in position to block for him. This makes a good eight-man offense when it is worked in with some straight plays. We call this formation our eight-man single wing. However, if it is not working for us, we switch to the T and have been able to throw the defense off completely.



DIAG. 5



DIAG. 6



DIAG. 7



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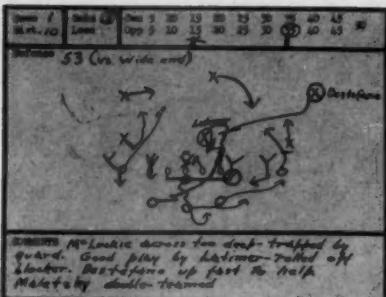


Illustration 1

THE use of game films has always been of great assistance to coaches in evaluating their offense and defense. Many methods of film analysis are in use at the present time, and all have the same purpose—to obtain some specific information to help improve the offense or defense. In order to evaluate the effectiveness of the offense or defense, a concise, practical method must be used to record and file the data which is to be studied.

At Maryland, the game films are studied in several ways. During the season, due to the time element between games, the films are reviewed as quickly as possible after the game in order that they may be shown to the team to point out and correct the mistakes of individuals. Statistics are taken on offense to show which plays were used, and the success of each play used. On defense, notes are taken on personnel, and the effectiveness of the defenses used against all offensive variations. If time permits, the films are studied in detail. In the off-season months, further detailed study is made in order to obtain a complete and comprehensive picture of the total offense and defense, comparing each game, and compiling complete season statistics.

Realizing that many times statistics fail to give a complete picture of a play, or of a season's performance, we worked on a concise, simplified chart to facilitate the recording of all notes and diagrams, and the filing of such material for future use. In describing this chart and its use, we will deal first with the method we used in analyzing our own defenses during the past season.

The chart used to record directly from the films is shown in Illustration 1. It is similar to those we use in our scouting during the season. Space is provided to record down and distance, field position, defense used, formation and play used against each defense, and finally, comments on

Film Analysis at Maryland

By EDWARD L. TEAGUE, JR.
Assistant Football Coach, University of Maryland

LAST month Edward Teague discussed the form used in recording scouting reports at Maryland. This article discusses this same form in relation to recording information obtained from a study of films. Teague played football at North Carolina State during the early years of the war. Following the war, he played pro football, and was athletic director and head coach at Guilford College before being recalled to service. He is now on Jim Tatum's staff at Maryland.

the jobs of the key men in the defensive pattern. Four blocks make up a standard sheet of ditto or mimeograph paper. Each block is large enough for a complete diagram of a play, and shows the offense and defense in addition to the statistical data. This type of chart has an advantage over statistics alone since each play is diagramed completely just as it was run in the game, and the necessary comments show why the

play was successful or why it failed.

In analyzing our defenses, we take each game separately and study any printed instructions that we have given to the team which explain important points in our defensive play. For instance, if we were studying films of the Maryland-Georgia game, we would go back to our files and review the scouting report as well as any special defenses that had been worked on for this one game. Then, numbering the charts consecutively, we diagram every offensive play Georgia ran against our defenses. Each man's charge is diagramed, and the man or men making the tackle are circled with a red pencil. These diagrams give us a better picture of the entire defensive play as well as important comments on personnel. When the gain is listed in the space provided, all gains of four yards or better are circled with a green pencil. Then, when we check back through the charts, we can total up the successful plays much easier.

The completed charts are clipped into book form and then we go through the completed games later

(Continued on page 38)

Table 1 (Sample Data Only)
STATISTICAL SUMMARY OF DEFENSES USED AGAINST GA. 1952

No. times used	53 vs.				54 vs.			
	Reg.	Fla.	W.E.	Tot.	Reg.	Fla.	Tot.	
Suc. plays vs.	3	2	1	6	4	2	6	
Passes att.	6	4	3	13	2	4	6	
Passes comp.	0	3	2	5	1	2	3	
Tot. yds. ga.	18	11	9	38	20	10	30	
Running	3.1	2.3	1.2	2.2	4.0	1.3	2.6	
Passing	0	4.3	13.0	5.7	8.0	17.3	12.6	
Play most suc.	1. Trap on tackle ins. 2. Jump pass 3. Draw play				1. Sweep 2. FB off tackle 3. Jump passes			
Def. errors	1. Tackles too high, across too fast. 2. Failure to slow up end on way in.				1. End let play get outside. 2. Tackle blocked in by end.			
Passes int. by	Horning 1				Nolan 2			

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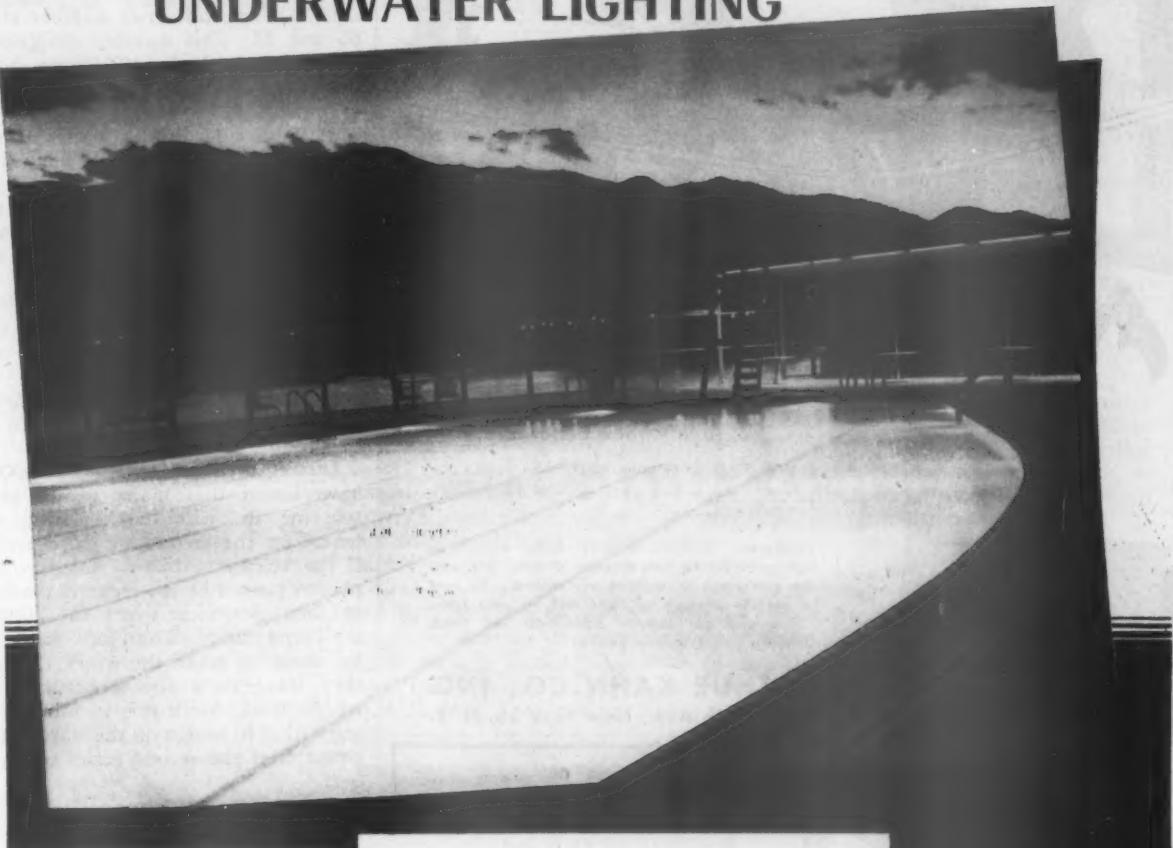
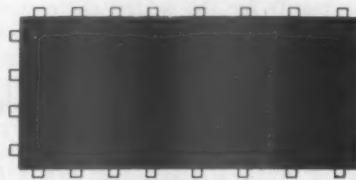


Diagram of Swimming Pool
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of Underwater Floodlights



Plan



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Automatics

(Continued from page 16)

side. The second series number after 65 was 33. This number designated the three back in the three hole. Forty-five is the decoy number (Diagram 5).

5) If the quarterback wishes to motion and set and motion, he would call 65, 42, 33, 45, down, hut, 2, 3, 4, 5. The 42 following 65 designates the fullback motion to the left and set, the left halfback motion to the left after the set (Diagram 6).

6) The hesitation between any series of numbers is approximately one second. After down, the numbers are quick to the snap.

7) In any change, the snap signal still remains the same as is given in the huddle.

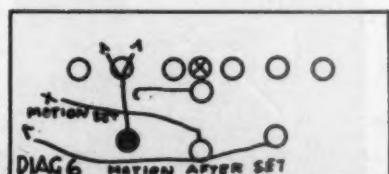
During the course of the season we have found that many teams, after scouting us, will start shifting defenses on the second or third series. If the defense is shifting defenses, the players cannot be too securely planted in their positions when the signals are being called. Therefore, in order for them to make the quick change, they leave us a fine opportunity to wedge block. With this in mind, our team likes to wedge on the start of the pause after the second series of numbers.

Rules for the Wedge

1) If a team is shifting defenses during the call and we find an opportunity for the wedge, the quarterback would start his series with 60. This changes any play that has been called in the huddle.

2) The numbers for our wedges are: the right halfback wedge in the two hole would be 20; the fullback wedge in the 0 hole would be 40; the left halfback wedge in the three hole would be 30.

3) Should the quarterback wish to wedge up the middle with the fullback, he would call a number starting in the 60 series and follow it with 40, and then the snap goes on the pause at the end of the second series. Example, 67, 40, snap. We go from the standing position for our wedge.



Sponge Rubber for Athletic Injuries

By ANTHONY ROSSI
Trainer, Colorado State College

OF necessity, the mind usually functions in terms of solutions to immediate problems. If a player does not respond to treatment, a trainer must work diligently in order to get this boy back into the starting line-up.

A problem of this kind caused us to experiment with sponge rubber and later we decided to use it in connection with pulled thigh muscles. We had two regular players, one the fullback and the other a halfback who were able to run at three-quarters speed but could not actually dig and run full speed. Both boys were valuable players but they could not participate because of their inability to hit the line hard enough.

These boys received the regular treatment for pulled thigh muscles but the treatment did not seem to be effective. Two reasons may be given for the ineffectiveness of the treatment: first, the boys did not report the injury soon enough; second, they probably suited up too soon. Never-

theless, something had to be done. They would either have to be benched until sufficient time had elapsed for full recuperation, or it was necessary to improvise a more suitable strapping for the injured thigh.

An illustration of the principle used would be the making of a fist and watching the muscles of the forearm tighten up. It is hard to isolate a muscle and prevent its contraction, but in the case of the forearm muscles, place the player's index finger longitudinally on the most prominent muscle. Now, he should relax the fist, and press down with the index finger before making the fist again. The pressure applied by the finger will prevent full contraction of the muscle. Naturally, the stronger the muscle, the more pressure is required.

In the case of the injured fullback and halfback, a piece of sponge rubber 2 inches wide, 12 inches long, and 5/8 of an inch thick was used directly over the rectus femoris. Tape was used to hold the sponge rubber in

place while exerting pressure. The tape, 2 inches wide, circled the thigh only three-quarters of the way. To set this tape and to help maintain the pressure, a 4 inch reinforced elastic bandage was used.

We had the two players suit up and began to test this strapping. The smiles on their faces was an indication that the strapping was successful. Evidently, the pressure created was sufficient to prevent maximum contraction on the injured muscle, thus eliminating the pain. About three weeks later, both boys were able to run without the use of the strapping.

Sponge rubber was tried again on an offensive end who had pulled both hamstrings and had allowed the injury to progress without reporting it. Finally, the boy had to stop running because of the pain experienced when he attempted anything faster than a walk. Regular treatment was given for two weeks. At the end of the two weeks, the end was able to run a little better than half speed before



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pain was experienced, but no additional progress in speed was obtained. Then we decided to apply sponge rubber. In our opinion, this was the point where the use of the sponge rubber had the best chance of helping the stride of the runner. Again, the treatment was successful.

The report of the next experiment was delayed because it seemed too good to be true. Before much faith was placed in it, further study was indicated. This particular experiment was the use of sponge rubber for shin splints.

The method of strapping for shin splints consists of applying the sponge rubber directly on the painful area. A 1-inch width was used in most cases. The length and thickness depends principally on the size of the leg. The more pressure required, the thicker the sponge rubber. Again, as in the case of the thigh and hamstring, the tape encircles only three-quarters of the leg, extending from immediately below the knee to just above the condyle of the fibula. The sponge rubber extends the same distance. Further success may be obtained if the foot is given a substantial arch support strapping. A 4-inch elastic bandage is placed on the sponge rubber and taped. This elastic

bandage is left on until the game or scrimmage is finished.

As in the case of all injuries, early treatment is very important but the main problem seems to lie in educating the athlete to report all injuries intelligently. Usually, the shin splint injury is allowed to progress until the pain is unbearable. Then the trainer or coach is expected to work miracles.

In the case of the injured thigh, hamstring, and especially the shin muscles, a whirlpool or heat treat-

ATHONY ROSSI graduated from New York University and received his master's degree at Colorado State. In addition to his duties as trainer, Rossi coaches the gymnastics and tennis teams, and holds an assistant professorship in the Education Department.

ment is necessary before the sponge rubber is used. A five-minute whirlpool or a fifteen-minute heat treatment will suffice. The area should be painted with "Tuf-Skin" and the sponge rubber placed over the almost dried limb. This in turn will insure that the sponge rubber is in the right place when the tape is applied. After

the workout, another whirlpool or heat treatment is important. This time a longer period is recommended.

The next instance where the sponge rubber proved effective was in the case of a sprained ankle. This time the sponge rubber is placed directly on the swollen area. It is necessary to cover the entire swollen mass. In any instance where the ankle shows little swelling, the sponge rubber is applied 24 hours after the injury. However, in cases where severe swelling is present 48 to 72 hours should elapse before the sponge rubber is placed on the swollen area. Then a favorite strapping is applied to the injured ankle, and a $\frac{1}{2}$ -inch rubber heel is added to help the individual walk. Early morning is recommended as the time for the application of this strapping. Thus, considerable time is allowed for normal walking on the injured ankle. For the tendons, and muscles, sponge rubber aids in the removal of the swelling. Usually after 24 hours, the swelling will disappear almost completely. The ankle is still in the process of repair but the encumbrance has been removed and greater motion is allowed without pain. In several cases where the ankle was not swollen, the boy returned to practice in four days.

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Midget Football for the Junior High School Boy

By LOU THOM HOWARD

Assistant Football Coach, Amityville, L. I., High School

A noted educator once said that a primary tenet of education is to teach children to do better those things which they are going to do anyway. Our community has gone on record as believing that football is an integral part of the education of the growing boy. We further believe that if these boys are going to play football in an informal fashion it would be far better for us if we were to lend our leadership from the start. Most communities have football on the high school level as we do, but what about the scrub games that are played in every community on Saturday mornings and after school. We find these teams are composed for

ing procedure of the league would be as follows: Each of the contributing community agencies selects one representative to sit on a co-ordinating committee with the league director and the mayor. The co-ordinating

committee allocates the money for the uniforms and equipment to be used by each of the teams.

The league director arranges for the playing fields and sets up the

(Continued on page 37)

SINCE our editorial, "Desirable Athletic Competition for Children," appeared in the March issue, we have received reports on programs conducted in numerous communities. One of the better organized programs is the midget football program discussed here by Lou Thom Howard.

the most part of boys who are not yet of high school age.

With these thoughts in mind, the authorities in our community have looked with favor for the past two years upon what we have chosen to call the Amityville Midget Football League. This league is made up principally of junior high school boys aged 12-14 and is sponsored by the youth committees of such civic organizations as the American Legion, Lions Club, Rotary, Kiwanis, Chamber of Commerce, Athletic Boosters Club, and the Veterans of Foreign Wars. In every sense of the word it is truly a total community function.

We believe the league is unique in our section of the country in its organization. The leadership is entirely on a volunteer basis, but we find many professional people falling within the organizational and administrative structure. The ideal operat-



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Strip Football

By DAVID C. WOODWARD

Director of Athletics, Oakside School, Peekskill, New York

IN the fall of 1951, our school system had an interschool eight-man touch football program. This program had two purposes; first, to give grade school boys a chance to play football; second, to develop future football players for the high school team. Our program was fairly successful. The boys enjoyed themselves and learned a little football, but the program was not satisfactory. The game was not football, but more like a combination of basketball and football because the spirited play of tackle was missing. Touch football also brought with it all the arguments about a man being properly tagged.

We felt we needed a better kind of football for the fall of 1952. Tackle was out because of the high cost of proper equipment and the fear of too many injuries. To correct the faults of touch football and to avoid the costs and injuries of tackle, we tried a game called strip football. One hundred dollars was invested in good sturdy plastic helmets which cost \$5.50 each.

Stopping the Forward Motion of the Ball-Carrier

1. Each player has two strips of rope, 15-18 inches long, tucked under his belt, one on each hip. Only a few inches of the rope should be under or above the player's belt, the balance should hang freely along the lateral side of his leg. To stop the forward motion of the ball-carrier, the defensive team must pull one of the rope strips free. The ball-carrier may use a stiff arm to defend himself, but he cannot hold or in any way restrict the defensive team from pulling free the rope strip. A violation of this rule stops play at the point of infraction.

2. Forward motion of the ball-carrier also stops play if one or both of his knees touch the ground.

3. The defensive team may block or push the ball-carrier out of bounds.

4. The defensive team cannot hold or tackle the ball-carrier. An infraction of this rule carries a ten yard penalty from the point of violation.

DAVID WOODWARD received his undergraduate schooling at Springfield College, played football with the 7th Division in Korea, and is now in his second year as athletic director for the five elementary schools in Peekskill. The game which he describes is in between tackle and touch football.

Special Safety Rules

1. The team that is punting must declare itself. Then the official notifies the defensive team and play is out until after the ball is punted. This rule is designed to give the player time to punt and to prevent players from being kicked. Intramural football records show a high percentage of injuries at this point of the game.

2. Fumbles and any ball that touches the ground automatically becomes dead. The ball remains in possession of the team that fumbled. This rule prevents players from piling up and eliminates any possible confusion and delay. The rule proved very satisfactory, and had a good effect on the players. Their ball-handling improved and there was less carelessness in centering the ball. An exception to the rule can be made on kick-offs and on punts, where there is little chance of a pile-up on the loose ball.

Off-Sides

1. A violation of this rule carries a five yard penalty. In the case of elementary school boys only flagrant infractions are called.

Unnecessary Roughness and Fighting

1. A ten yard penalty is given for a violation of this rule.

2. In extreme cases the player would be put out of the game.

Eligible Pass Receivers in Eight-Man Football

1. The two ends and the three backfield men are eligible pass receivers.

2. Pass interference and other passing rules are the same as they are in regular high school football.

Game Time

1. The game consists of two 25 minute halves, with time out only after a touchdown and on all in-

juries. There is a ten minute rest between halves.

Formations

1. Each team must always have a five-man line.

Ten Yards for a First Down

1. We used no tape, but paced off the yardage. The first downs were probably about eight yards.

Field Size

1. Strip football is played on a field that is 50 yards long and 30 yards wide.

Touch football is primarily a passing game, and is practically another form of basketball. Elementary school boys play the game for the most part by throwing passes. In the 1951 touch football program there was little interest or regard for blocking, and no one wanted to play the line. All of the players wanted to catch or throw passes.

Strip football proved to be a very different game. It has the spirited body contact that is present in tackle football. The boys liked to run with the ball, whirl, dodge, and use a good stiff arm. Toward the end of the season four out of five plays were running plays. Fundamental skills improved 100 per cent over those in the 1951 touch football program. The boys learned to block and liked to play in the line. This was due principally to the fact that plays could be run through the middle of the line, something that is difficult to do in touch football.

We noticed that the games were harder fought. The teams played better defensively and offensively than the 1951 touch football teams. However, with all the added roughness there was not one serious injury. Unlike tackle, strip football did not seem to put the little fellow at too great a disadvantage. One of our outstanding players stood about four feet high. This little fellow and other smaller players many times slipped

in to grab the rope strip, much to the surprise of the ball-carrier.

Organizing and playing games took up most of our time. Six football teams, twenty games, and one coach did not allow much time for coaching. We did most of our coaching before school in the morning, at noon, and after school whenever there was an open date. Most of the boys were not too interested in learning plays, but preferred to make them up in the huddles. As the season progressed our players learned to use a simple reverse and to get blockers out in front of the ball-carrier. One of the better teams did learn to work plays from both the single wing and T formations. We showed the boys how to work the plays and then they practiced by themselves. Their ball-handling and deception would have pleased any coach. A pet play was the buck lateral off the single wing formation. This play became so popular that it was used as the opening play for each game and it always worked.

The rules were designed to meet the abilities of grade school boys, but we believe they could be used satisfactorily for any intramural game; elementary, junior or senior high school. The rules had to be changed several times and added to as the season progressed, but they proved workable. Our boys learned and followed them well. Holding and tackling the ball-carrier caused the greatest trouble, and was generally difficult to detect. However, it did not become serious enough to upset the game. Interference on the part of the ball-carrier with the rope strips also caused difficulty, but never became serious enough to spoil the game. The punt rule and other rules worked very well.

We officiated most of the games alone. It was hard work and we missed some calls. In our opinion, strip football could be played by junior and senior high school boys without an official.

Midget Football

(Continued from page 35)

schedule. For the past two years we have used a round robin type of schedule for an eight team league. Problems and protests that occur during the course of the season are brought before this group for administrative action. In most cases the league director is given full authority to run the league, and the co-ordinat-

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ing committee merely sanctions his moves.

After the first year, recruiting the teams is a simple procedure. In fact, early in August we find the boys about town practicing and vying to obtain first call on the would-be star performers. As soon as school opens interest is at a peak. A notice is passed around the home rooms of the junior high school telling where and when the first meeting of the Midget League will be held. Invariably these meetings bring forth a capacity turnout of future football players.

The boys are permitted to form their own squads. A member of the high school varsity is assigned to each team along with one of the volunteer fathers. The function of the high school boy is to help coach the squad. This coaching helps him learn the fundamentals, and the boys are eager to associate with a real member of the high school varsity. We have found a pronounced building of the father-son relationship over the past few years.

Six-man football has been accepted in our community rather than eleven-man for three reasons: 1. More boys can participate actively on the squad basis. 2. Everyone receives a chance to carry the ball and to score. 3. It is too much to expect 12 and 14 year old boys to learn the various blocking assignments and difficult plays used in eleven-man football.

Publicity should offer no great challenge if the director seeks the ever-present high school sports writ-

ers. These boys are usually close to the activities which are going on about town and many times will act as league statisticians and give full coverage to all games. We have two newspapers in town that hire high school boys to help with their sports coverage. Not only do these individuals do a fine job of reporting the weekly results, but they select the Sports Writer All-Star Team which plays the league champions in a post-season game. This type of game might well be geared to some community service fund; the spectator interest is always very high.

If a full game is scheduled, Saturday morning is a good time to play. It is not advisable to have the younger boys play between the halves of the local professional or semi-professional team games unless these games are of the exhibition type. The junior high school boys should be permitted to have their full time and should not have to stop playing until this time has run out. The season itself should be a short one. Boys 12 to 14 years old lose interest very rapidly, and if the season drags on it will be noted that more and more boys are missing games. However, when all of the league games are run off over a period of five or six weeks very few boys miss any of the contests.

Boys will always play football. Let us help by protecting them and making the activity as pleasing an experience as we possibly can. A boy on a football field is a boy off the street and out of trouble.

Film Analysis at Maryland

(Continued from page 30)

for further details. Illustration 1 shows a sample chart with the data recorded from film. Here is the information we could obtain from the chart which is shown in Illustration 1. "First and ten, left hashmark, Georgia 35, 53 defense, left halfback trap, 5 yard gain, McLuckie (defensive tackle) across too deep and was trapped. His job was to play through the outside shoulder of the tackle and control his head. Latimer made a good defensive play by rolling off the block of the offensive tackle. Half-

back was up fast to help on the play."

The next step is to work on a complete game summary. For each defense used in any one game, we list the number of times it was used, the number of successful plays run against the defense (four yards or better), passes attempted and completed, total yards gained, type of plays most successful against the defense, most frequent defensive errors, and the number of passes intercepted. This information is recorded on the form which is shown in Table 1. It is filled in as

TABLE 2 OVERALL COMPARISON OF 1952 DEFENSES

Def.	Req.	Fla.	Tot.	Suc. Plays	Yds.	Ran.	Yds. Pss.	Tot.	P-Att.	P-Com.
53	35	25	60	13	3.4		5.5	340	12	5
54	32	29	61	15	3.5		11.3	248	15	6

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a sample sheet for one game.

When we have completed each game on this type chart, then we begin to analyze the whole season and list the following information: the number of times each defense was used against all offensive variations, number of successful plays, average yards gained against each defense, total yards gained (both running and passing), and passes attempted and completed. For this overall statistical comparison, we use the final sheet which is shown in Table 2.

The job of analyzing football films is a tedious one, but it is necessary if a coach expects to determine the effectiveness of either his offense or defense. By way of summary, we have listed below the specific facts that the coach may expect to find in a study such as this.

1. All defenses used throughout the season (number of times used, effectiveness, when they were called).

2. Defensive play (defensive errors by personnel).

3. Effective first down defenses, second down defenses (long and short yardage), third down defenses (long and short yardage).

4. Type of plays which were the most successful against any one defense (reason for success of the play).

5. Possible weakness in defenses (method of covering flankers of all types, wide ends, passes, etc.).

A study of this type merely records the plays exactly as they were used so that the coach will have a ready reference, and by checking the charts, he can study the film further for more details on a play or sequence of plays.

In clipping the charts together in book form, the following sequence is suggested. Complete each game first, numbering all pages consecutively by game. The summary sheet for each game can be page number one. Then place all of the games together, with the overall comparison as page one of the book. By using index tabs, each game summary can be found quickly. Also, an index sheet can be drawn up listing defenses by page number, and this index sheet enables the coach to turn to any one defense for a further check. Stiff manila folders make good covers for the chart books, with metal paper fasteners inserted through punched holes to bind the charts.

This type of study has been very valuable in analyzing our defenses for 1952, and, no doubt, it will increase the effectiveness of the defenses for next season. Personnel prob-

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lems can be determined and worked out, and individual pointers on defense against T formation teams as well as single wing teams can be improved.

A similar study of every offensive play for the past season has been made, using the same form and the same procedure. The statistical part of the offensive study is more involved, and the final charts for the overall comparison of the season have to be modified.

We have found that the charts described are very useful for scouting, film analysis, and for filing reference material. They are concise, simple to make, and comprehensive in that they enable the coach to note statistics and a diagram of every play run against his defenses, or every offensive play run against the opponents. Used with the game films, they can become an invaluable coaching aid.

Spinning Winged A

(Continued from page 13)

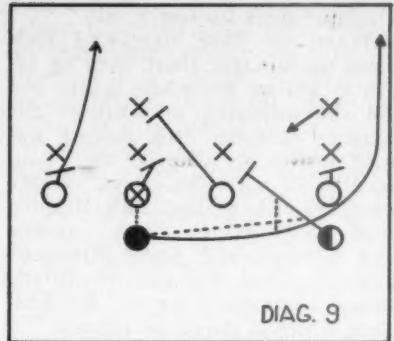
No. 2 back, who laterals back to No. 1 who is swinging wide. This is a fine companion play to the hook, or the hook and go.

Diagram 6 shows the flanker over the middle pass. The No. 2 back runs directly at the defensive left halfback, fakes with his head and shoulders to the right, then cuts across the middle for the pass from the No. 1 back. Both ends decoy.

In Diagram 7 we see the flanker hook decoy pass to the No. 3 back in the right flat. The No. 1 back again fakes a pass to No. 2, to pull the defensive halfback in. The left end decoys.

Diagrams 7 through 10 show some double flanker plays, in which the two wide men are roughly 15 to 18 yards out.

The double flanker right end pass, which is shown in Diagram 8, is de-

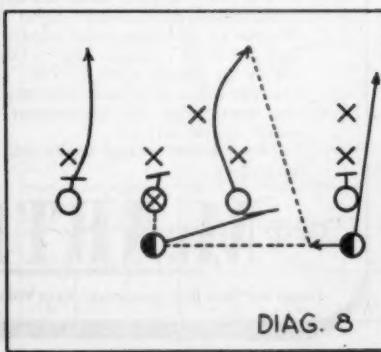


DIAG. 9

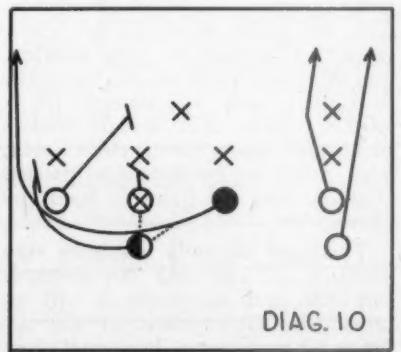
signed for the No. 2 back, who is in the right end slot on this play. The No. 1 back is behind center, and he passes to the No. 3 back who is in the wide, deep position. This pass can be made to the No. 3 back in his original position or after he has taken a few steps to the left to meet the pass, as is shown in the diagram. Either way, after he has passed downfield to the No. 2 back, the No. 3 back, who is the long passer, should break downfield for a possible lateral from No. 2, the right end, should the latter experience difficulty. No. 2 should throw a head and shoulder fake to the left at his defender and then veer off to the right and down.

Diagram 9 shows a running play, the double flanker give and take. Here the No. 2 back is stationed behind the center. No. 2 passes wide to No. 3, gets a return lateral from him, and then swings wide to the right. The important thing on this play is the right end's block on the linebacker, who will be the best defensive player, assigned to cover No. 2.

In Diagram 10 we see the double flanker end around, with the No. 2 back again in the right end spot. The left end has a good blocking angle on the defensive star who is backing up the line. The No. 1 back may take the defensive right end either in or out, depending on how that player has reacted.



DIAG. 8



DIAG. 10

Diagrams 11 through 20 show some spread possibilities. The ends play from 15 to 18 yards wide. On plays where the end comes toward the inside to block, he should play out not over 15 yards.

In Diagrams 11 through 14, the backs are in regular A alignment, but are two or three yards deeper. The two up backs are normally two to three yards back, and the tailback is two to three yards back of them.

The spread No. 2 back delay is shown in Diagram 11. This is an excellent play to use when two linemen rush, as indicated. The decoying is to the right side of the field, with the left end crossing fast. The No. 2 back delays until the defensive men have gone by—he may fake a block at the man on his side, before he takes off.

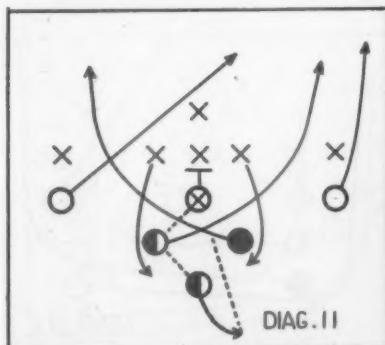
Diagram 12 shows the spread cross block left, another play designed for rushing linemen. The tailback delays, cocking his arm as if to pass, then goes down and to the left. The left end has the task of blocking the man who is blocking up the middle.

In Diagram 13 we see the spread left end tailback lateral play. The left end takes a few steps to his right and down, receives a chest-high pass from the No. 1 back, then laterals to the tailback going wide. The No. 2 back and the right end decoy.

The jam pass, which is shown in Diagram 14, is planned to crowd a defense into the middle of the field, so that either the No. 1 or the No. 2 back may receive a short pass in the flat, after blocks have been faked on the rushing linemen.

Diagrams 15 and 16 show spread plays, with the backfield shifted right.

In the play, which is shown in Diagram 15, there has been a shift right to force the man who is backing up to move to his left. By doing this, the center gets a good blocking angle, and with some help from the left end, he should be able to neutralize the backer-up on the play. This play is called the spread detour. The No. 1 back



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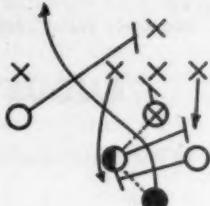
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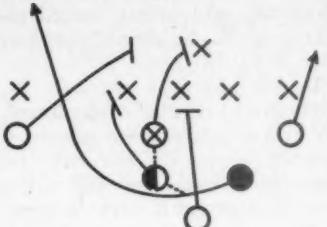
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DIAG. 12



DIAG. 15

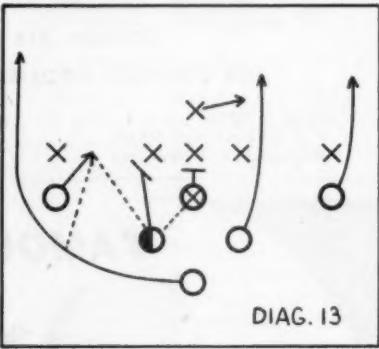
makes a preliminary fake to the No. 3 back before passing clear to the No. 2 back, who delays a two count.

Diagram 16 shows the spread stop and go right pass, which is designed for the No. 2 back, who goes down a short distance, stops, turns, waits for a fake from the tailback, and then cuts to his right. The left end again decoys to the right side.

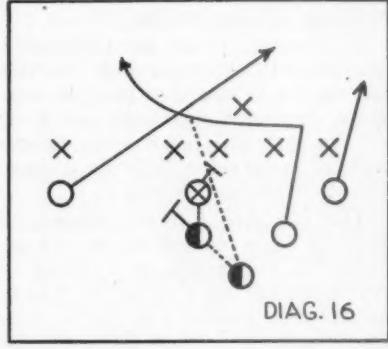
hind center, and the No. 3 back, the long passer, is wide to the right.

Diagram 17 shows the *loony* keep play. The No. 2 back fakes a direct hand-off to the No. 3 back, and continues on around to the right. No. 3 should fake on around to the left as if he really had received the ball from No. 2.

Diagram 18 shows the *loony* give



DIAG. 13

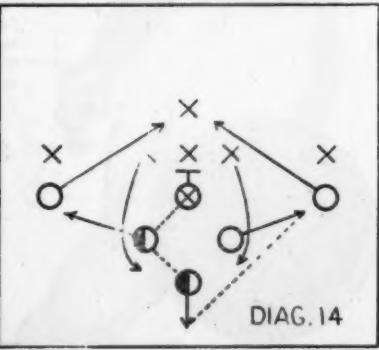


DIAG. 16

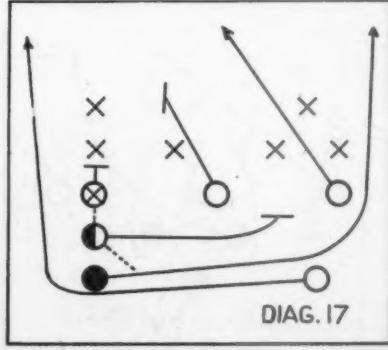
Diagrams 17 through 20 show the *loony* series, a spread variation with the linemen split 10 to 12 yards. Three of these plays have the two deep backs running toward each other. These plays are excellent if a coach has two fast boys. This is a good formation for either passing or running. The two split linemen, in the plays shown, go downfield as if for a pass. The No. 2 back occupies the deep position be-

play, which develops the same as the keep, with the No. 2 back handing off with a direct hand-off to No. 3, and then going on around to the right as if he had kept.

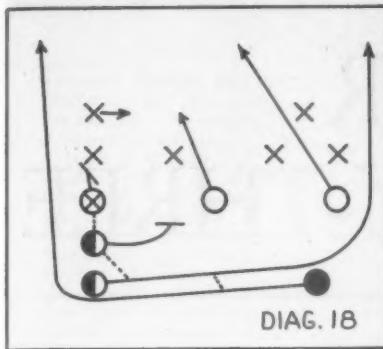
After running the two deep backs back and forth at each other for several plays, a play like the *loony* pitch-out left has a good chance of succeeding. Both the No. 1 and No. 2 backs must break fast on this particular



DIAG. 14



DIAG. 17

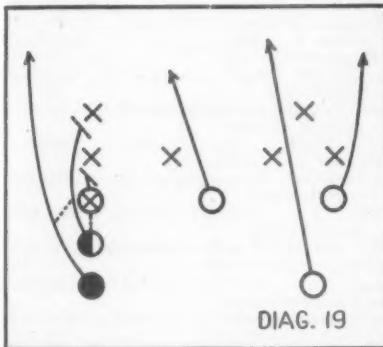


DIAG. 18

play. The center may give the No. 1 back a lead snap-back to aid in its successful execution.

Any of the *loony* plays except the pitchout, which is shown in Diagram 19, may develop into a pass, if the No. 1 and No. 3 backs run into trouble as they cross towards each other.

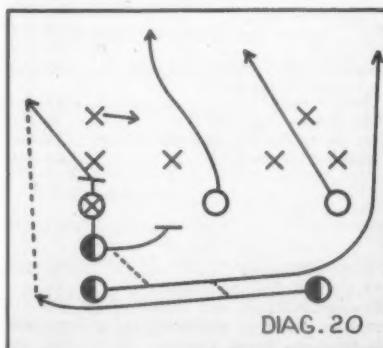
The *loony* center pass, which is



DIAG. 19

shown in Diagram 20, is designed for a defending back who has a tendency to roam towards his left when the No. 1 and No. 2 backs start towards the right. The center checks his man for a three or four count, then breaks off to his left and down. The No. 3 back may make his pass sooner than is shown in the diagram.

The faking of the deep backs makes this spread work.



DIAG. 20

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RECENTLY introduced by Spalding are No. 3206 flat style shoulder pads. They highlight snubbers at front and back, which spread shock and hold the epaulets in place, but permit free movement of the arms. Lacing at front and back and suspended adjustable body straps reduce the tendency of the pads to shift. A. G. Spalding & Bros., New York and Chicago.



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The Year in Retrospect

THE school year which is drawing to a close has been an outstanding year athletically speaking. Interest in athletics remains high, and participation and performance are near the top, if not the greatest ever.

The two foremost threats to a continuation of the current bright picture are television and the concentrated efforts of a few to kill off the interest of the youth of this country in athletics.

We have expressed our thinking in the past on these two items and have been the only publication to point out what we consider to be the danger inherent in each.

From the very beginning of the television question we have urged some type of control. Our concern has not been for the larger schools but for the small colleges and high schools. Without a restricted television program these schools will suffer. Certain pressures are being brought to force a discontinuation of the restricted television arrangement planned for next fall. As we pointed out several years ago, some of this pressure is coming from state legislatures and is directed against state schools.

Television has not proved to be the great stimulus that many hoped it might be. On the contrary, it has created some very serious financial problems where the attendance has suffered. Organized baseball has seen some of its best franchises moved because of the competition of television. Baseball is beginning to wonder where these new fans are — we suspect they are home watching the game on television.

All sane-thinking sports promoters and athletic administrators pretty much agree that television is a decided threat to attendance. It is our hope that the NCAA will stand firmly behind its projected television plan for next fall. Without a restricted television plan we can see little hope for the future of football in the small colleges and high schools.

The second danger to the continued growth of athletics is the efforts of certain well-meaning although misguided individuals to kill off an athletic program for boys below senior high school age. Here again, we have been the only publication to point out this imminent threat to the growth of athletic programs.

We feel that the school administrators who condemn athletic competition for the younger boys are in reality covering up their own inadequacies. Through lack of organized athletic competition, during free time, the school administrators have opened the door for the growth of Little League and community recreation leagues.

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